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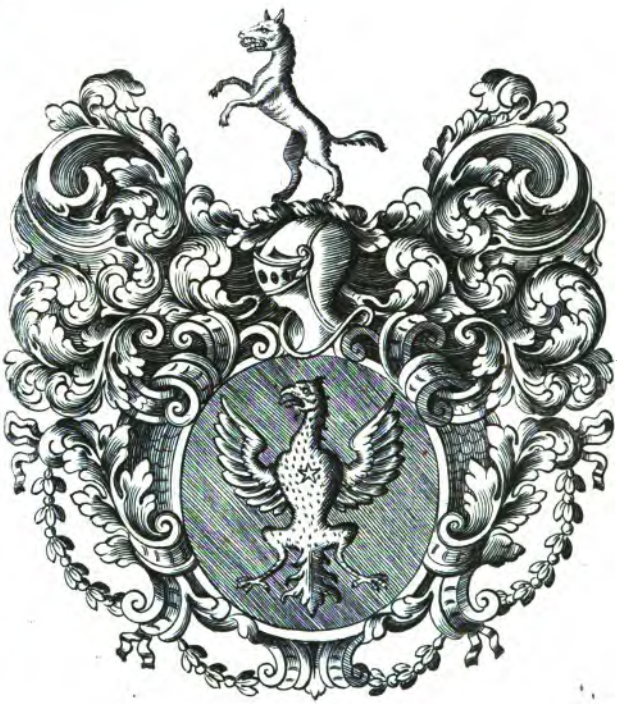


DIALOGUES

Concerning

ELOQUENCE

IN GENERAL;

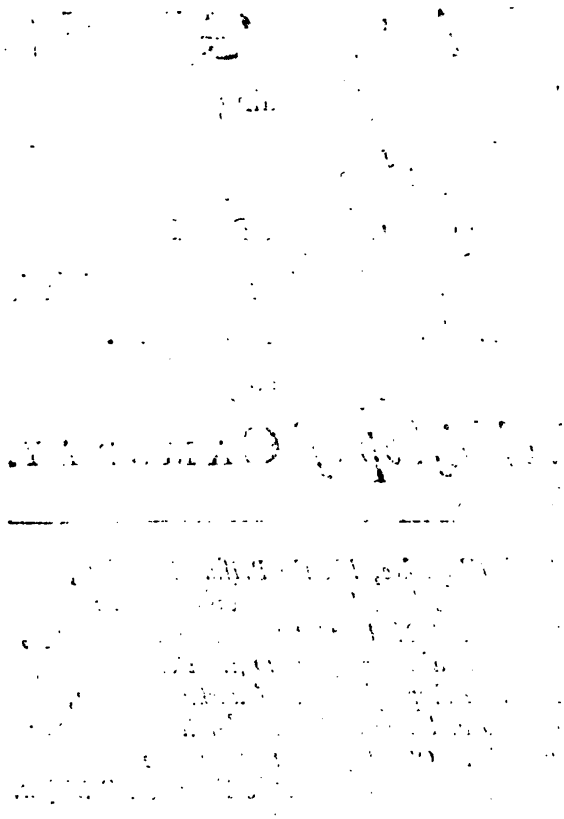
And particularly, that Kind which is fit for the PULPIT:

By the late

Archbiſhop of CAMBRAY.

Falſe Eloquence, like the Priſmatick Glaſs,
Its gaudy Colours ſpreads on ev'ry Place:
The Face of NATURE, we no more ſurvey;
All glares alike, without Diſtinction, gay.
But true Expreſſion like th' unchanging Sun,
Clear's and improve's whate'er it ſhines upon:
It gilds all Objects, but it alters none.

Mr. POPE's Eſſay on *Criticiſm.*



Fenelon, Francois de Salignac de La Mothe

DIALOGUES
Concerning
ELOQUENCE
IN GENERAL;
And particularly, that Kind which is fit for the PULPIT:
By the late
Archbiſhop of CAMBRAY.

WITH HIS
LETTER
TO THE
FRENCH ACADEMY,
Concerning
RHETORIC, POETRY, HISTORY,
AND
A *Compariſon* betwixt the ANTIENTS and MODERNS.

Tranſlated from the FRENCH, and illuſtrated with NOTES and QUOTATIONS;
By *WILLIAM STEVENSON*, M. A.
Rector of *Morningthorp* in *Norfolk*.

LONDON:
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The TRANSLATOR'S *Advertiſement.*

THE *French* Prefacer has given a full Account of the following Pieces. I think it needleſs to recommend them: they are the late Archbiſhop of CAMBRAY'S. Some Apology however may be expected for *my* Undertaking a *Tranſlation* that deſerv'd the fineſt Pen. All I can ſay, without the Appearance of Vanity, is, that I was afraid it ſhou'd fall into worſe Hands. I have more reaſon to make ſome Excuſe for the unuſual Liberty I have taken in tranſlating the DIALOGUES. 'Tis what I cou'd not avoid. Their Stile is extremely conciſe;

ſometimes obſcure. And the *Paris*-Edition, (the Standard of the other,) is ſo faulty, not only in thoſe Places that are mark't among the *unaccurate* ERRATA, but throughout the *Dialogues*, that either they never had the Author's finiſhing Hand; or they muſt have been publiſh't from a very defective Copy. In order therefore to do him juſtice, I found it neceſſary to cloath his Thoughts in an *Engliſh* Dreſs, without confining my-ſelf always to a *ſtrict* Tranſlation of the *French*. Accordingly I have paraphras'd ſeveral Paſſages; tranſpos'd a few; and added whatever ſeem'd proper to ſet his true Sentiments in the fulleſt Light. I wou'd not have taken ſo much Freedom with any Piece that the Author publiſh't in his Life-time. But as he ought not to be charg'd with the Faults of a poſthumous Edition; ſo I did not think my-ſelf oblig'd to ſhow the ſame Deference to the *French Publiſher* that might be juſtly due to the judicious Author him-ſelf. The LETTER to the *French* ACADEMY, that was publiſh't ſome Years before his Death, is far more correct. In tranſlating it I have kept as cloſe to his Stile as our Language wou'd permit. I have not indeed always expreſs't my-ſelf ſo ſuccinctly as He: nor did I endeavour it. Tho' I admire Conciſe-

neſs,

neſs, I prefer Perſpicuity, when I cannot be both ſhort and clear.

To illuſtrate and confirm our Author's Notions I have adorn'd this Tranſlation with many inſtructive, beautiful Paſſages, collected from ſome of the fineſt Writers both Antient, and Modern; which are not in the *French* Edition. I have likewiſe added ſome few Paſſages of another kind. The Quotations themſelves, and the placing of the Marks of Reference, clearly point-out the View with which each Paſſage is quoted. If, for this Purpoſe, I had every-where added introductory Notes of my own, the Reader wou'd have had reaſon to complain of my diſtruſting his Judgment.

Some Critics will think I have too often neglected ſuch connecting Particles as *For*, *But*, *Seeing*, &c. There's a peculiar Beauty in this Omiſſion: and I ſhou'd have left-out many more, if I had cloſely follow'd our Author's Example, or my own Judgment. But too much muſt not be attempted at once.

Throughout the following Sheets perhaps there are ſtill too many Marks of Inaccuracy. I wiſh they may paſs for Inſtances of that *affected* Negligence our

Author recommends. His LETTER plainly ſhews that he *wou'd* not always avoid every little Defect: nor ought it to be expected of his Tranſlator, if he *cou'd*. An elaborate Stile, and a ſcrupulous Exactneſs, are inconſiſtent with the familiar Strain of a DIALOGUE. It were eaſy to prove that the free, and *ſeemingly* careleſs Manner which might be blameable in other Pieces, is really beautiful here; as being a juſt Imitation of Nature ---- But I will not lengthen this Advertiſement into a Preface.

THE

THE PREFACE.

BOTH *the Antients and the Moderns have treated of Eloquence, with different Views, and in different Ways*; *as* Logicians, *as* Grammarians, *and as* Criticks: *but we ſtill wanted an Author who ſhou'd handle this delicate Subject as a* Philoſopher, *and a* Chriſtian: *and this the late Archbiſhop of* CAMBRAY *has done in the following Dialogues.*

In the antient Writers we find many ſolid Precepts of Rhetorick, and very juſt Rules laid down with great Exactneſs: but they are oftimes too numerous, too dry; and in fine, rather curious

curious than uſeful. Our judicious Author reduces the eſſential Rules of this wonderful Art, to theſe three Points; proving, painting, *and* moving *the Paſſions.*

To qualify his Orator for proving, or eſtabliſhing any Truth, He wou'd have him a Philoſopher; *who knows how to enlighten the Underſtanding, while he moves the Paſſions*; *and to act at once upon all the Powers of the Mind*; *not only by placing the Truth in ſo clear a Light as to gain Attention and Aſſent*; *but likewiſe by moving all the ſecret Springs of the Soul, to make it love that Truth it is convinc'd of. In one word, Our Author wou'd have his Orator's Mind fill'd with bright, uſeful Truths, and the moſt noble exalted Views.*

That he may be able to paint, *or deſcribe well, he ſhou'd have a Poetick kind of Enthuſiaſm*; *and know how to employ beautiful Figures, lively Images, and bold Touches, when the Subject requires them. But this Art ought to be entirely conceal'd: or, if it muſt appear*; *it ſhou'd ſeem to be a juſt Copy of Nature. Wherefore our ingenious Author reject's all ſuch falſe Ornaments*

Ornaments as ſerve only to pleaſe the Ear, with harmonious Sounds; and the Imagination, with Ideas that are more gay and ſparkling, than juſt and ſolid.

To move the Paſſions our eloquent Author wou'd have an Orator ſet every Truth in its proper Place; and ſo connect them that the Firſt may make way for the Second; and the next ſupport the former: So that the Diſcourſe ſhall gradually advance in Strength and Clearneſs, till the Hearers perceive the whole Weight and Force of the Truth. And then *he ought to diſplay it in the livelyeſt Images; and both in his Words and Geſture uſe all thoſe affecting Movements that are proper to expreſs the Paſſions he wou'd excite.*

It is by reading the Antients that we muſt form our Taſte, and learn the Art of Eloquence in all its Extent. But ſeeing that ſome of the Antients themſelves have their Defects, we muſt read them with Caution and Judgment. Our Learned Author diſtinguiſhes the genuine Beauties of the pureſt Antiquity, from the falſe Ornaments us'd in After-Ages; he points out what is excellent, and what is faulty, both in

Sacred

Sacred and Profane Authors; and ſhews us that the Eloquence of the Holy Scripture, in many Places, ſurpaſſes that of the Greeks *and* Romans, *in native Simplicity, Livelyneſs, Grandeur, and in every thing that can recommend Truth to our Aſſent and Admiration.*

Nothing can be more proper than theſe Dialogues, to guard us againſt the vitiated Taſte of falſe Wit; which ſerves only for Amuſement and Oſtentation. Such Eloquence as is founded on Vanity and Self-love, delights in gaudy Ornaments; and neglects the genuine Graces of a noble Simplicity. For, the glittering Fancy and quaint Turns, and forc'd Antitheſes, the ſmooth Periods, and other artificial Ornaments of falſe Oratory, make a little Genius loſe the Reliſh of thoſe ſuperiour and ſolid Beauties that force their way to the Mind, and at once enlighten, and captivate it.

They who value nothing but Wit, will probably diſlike the Plainneſs of theſe Dialogues: but they wou'd form another Judgment of them if they conſider'd that there are different Stiles of Dialogue; of which Antiquity furniſhes us with two celebrated Patterns;

the

the Dialogues of PLATO; *and thoſe of* LUCIAN. Plato *like a true Philoſopher, ſtudy'd chiefly to give Force and Light to his Arguments; and choſe no other Stile than what is us'd in Converſation: ſo that his Language is artleſs, eaſy, and familiar. On the contrary* Lucian *is every-where witty and ſparkling. All the Perſons he introduces have a ſprightly delicate Fancy; ſo that in reading him, we forget the feign'd Characters of Gods and Men who ſpeak in his Dialogues; and cannot but ſee the ingenious Author in every thing they ſay. We muſt own however that he is an Original, who has ſucceeded wonderfully in this way of writing. He ridicul'd Men in the moſt facetious pleaſing Manner: While* Plato *inſtructed them with Gravity and Wiſdom. The Archbiſhop of* Cambray *has imitated them both, on different Subjects. In his* Dialogues of the Dead *(which he compos'd for the Inſtruction of a young Prince that was his Pupil,) we find the various Wit and agreeable Humour of* Lucian. *And in the following Sheets, where he lays down the Rules of ſuch a grave Eloquence as is proper to move and perſwade Men; he imitates* Plato: *every thing is natural, and inſtructive: and inſtead of Wit*

and Humour we find Truth, and Wiſdom ſhine throughout the Compoſure.

It was thought proper to ſubjoyn to theſe Dialogues the Author's Letter to the French *ACADEMY concerning Rhetorick, Poetry, and other Subjects; which has met with ſo good Reception, that it cannot but be acceptable to every polite Reader. The Dialogues, tho' but lately publiſh'd, were compos'd ſeveral Years ago in the Archbiſhop's younger Days. But the Letter was written in his more advanc'd Age, in anſwer to one that the* Academy *ſent him by their Secretary; deſiring his Advice on the ſeveral Subjects he treats of: and therefore it is penn'd with the utmoſt Elegance and Politeneſs. However both in the Dialogues, and the Letter, we find the ſame juſt Taſte, the ſame noble Genius; the very ſame Maxims; and the ſame Deſign in Writing; to reduce all Compoſures to Truth, Nature, and Decency.*

THE

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DIALOGUES

DIALOGUES

CONCERNING

ELOQUENCE.

The FIRST DIALOGUE, *between* A. *and* B. *and* C.

A. WELL, Sir, I ſuppoſe you have been hearing the Sermon to which you wou'd have carry'd me. I have but very little Curioſity that way, and am content with our Pariſh-Miniſter.

B. I was charm'd with my Preacher. You had a great loſs, Sir, in not hearing him. I have hir'd a Pew, that I may not miſs one of his *Lent*-Sermons. O! he's

a wonderful Man. If you did but once hear him, you cou'd never bear any other.

A. If it be ſo, I'm reſolv'd never to hear him. I wou'd not have any One Preacher give me a diſtaſte of all Others; on the contrary, I ſhou'd chuſe one that will give me ſuch a Reliſh and Reſpect for the Word of GOD, as may diſpoſe me the more to hear it preach'd every where. But ſince I have loſt ſo much by not hearing this fine Diſcourſe you are ſo pleas'd with, you may make up part of that loſs, if you'll be ſo kind as to communicate to us what you remember of it.

B. I ſhou'd only mangle the Sermon, by endeavouring to repeat any part of it. There were an hundred Beauties in it that one cannot recollect, and which none but the Preacher himſelf cou'd diſplay----

A. Well; but let us at leaſt know ſomething of his Deſign, his Proofs, his Doctrine, and the chief Truths he enlarg'd on. Do you remember nothing? Was you unattentive?

B. Far from it: I never liſten'd with more Attention and Pleaſure.

C. What is the Matter then? Do you want to be intreated?

B. No: but the Preachers Thoughts were ſo refin'd, and depended ſo much on the Turn and Delicacy of his Expreſſions,

that tho' they charm'd me while I heard them, they cannot be eaſily recollected; and tho' one cou'd remember them, if they be expreſs'd in other Words, they wou'd not ſeem to be the ſame Thoughts; but loſe all their Grace and Force.

A. Surely, Sir, theſe Beauties muſt be very fading, if they vaniſh thus upon the Touch, and will not bear a Review. I ſhou'd be much better pleas'd with a Diſcourſe which has more Body in it, and leſs Spirit; that things might make a deeper Impreſſion on the Mind, and be more eaſily remember'd. What is the End of ſpeaking, but to perſuade People, and to inſtruct them in ſuch Truths as they can retain?

C. Now you have begun, Sir, I hope you will go on with this uſeful Subject.

A. I wiſh I cou'd prevail with you, Sir, to give us ſome general Notion of the elegant Harangue you heard.

B. Since you are ſo very urgent, I'll tell you what I can recollect of it. The Text was this, *I have eaten aſhes like bread.* Pſal. cij. 9. Now cou'd any one make a happier choice of a Text for *Aſh-Wedneſday!* He ſhew'd us that, according to this Paſſage, Aſhes ought this Day to be the Food of our Souls: Then in his Preamble he ingeniouſly interwove the Story of *Artemeſia*, with regard to her Husband's

Aſhes. His * Tranſition to his *Ave Maria* was very artful; and his Diviſion was extreamly ingenious: you ſhall judge
I. of it. " Tho' this Duſt (ſaid he) be a
" Sign of Repentance, it is a Principle of
II. " Felicity: Tho' it ſeems to humble us,
III. " it is really a Source of Glory: And
" tho' it repreſents Death, it is a Remedy
" that gives immortal Life." He turn'd this Diviſion various ways, and every time he gave it a new Luſtre by his Antitheſes. The reſt of his Diſcourſe was not leſs bright and elegant; the Language was polite; the Thoughts new; the Periods were harmonious; and each of them concluded with ſome ſurprizing Turn. He gave ſuch juſt Characters of common Life, that his Hearers found their various Pictures faithfully drawn: and his exact Anatomy of all the Paſſions equal'd the *Maxims*

* *The* Romiſh *Preachers, in the Preamble of their Sermons, addreſs themſelves to the Virgin* Mary; *and are oftimes very artful in their Tranſition to it, as our Author obſerves. We have a remarkable Example of this in one of the greateſt* French *Orators,* M. L'ESPRIT-FLECHIER, *Biſhop of* Niſmes, *who ſeems to be oftner than once alluded to in theſe* Dialogues. *In his Panegyrick on* S. JOSEPH *he introduces his* Ave Maria *thus,* ---- Every thing ſeems to concur to the Glory of my Subject; the *Holy Spirit, Jeſus Chriſt,* and *Mary,* are concern'd in it; why may I not hope for the Aſſiſtance of one of them, the Grace of the other, and the Interceſſions of the Virgin; to whom we will addreſs ourſelves in thoſe Words that the Angel ſaid to her, and which S. *Joſeph* no doubt often repeated; *Hail!* Mary, *&c. Panegyriques,* Vol. I. p. 71.

Maxims of the Great ROCHEFOUCAULD. In ſhort, I think it was a Maſter-Piece. But, Sir, I ſhall be glad to know your Opinion of it.

A. I'm unwilling to tell you my Thoughts, or to leſſen your Eſteem, of it. We ought to reverence the Word of GOD; to improve ourſelves by all the Truths that a Preacher explains; and avoid a critical Humour, leſt we ſhould leſſen the Authority of the Sacred Function.

B. You have nothing to fear, Sir, at preſent. It is not out of Curioſity that I aſk your Opinion; but becauſe I wou'd have clear Notions of it; and ſuch ſolid Inſtructions as may not only ſatisfy myſelf, but be of uſe to others: for you know my Profeſſion obliges me to preach. Give us your Thoughts therefore, without any reſerve; and don't be afraid either of contradicting, or offending me.

A. Since you will have it ſo, I muſt obey your Commands. To be free then; I conclude, from your own Account of this Sermon, that it was a very ſorry one.

B. Why ſo?

A. Why; can a Sermon in which the Scripture is falſly apply'd; a Scrap of prophane Hiſtory is told after a dry childiſh manner; and a vain Affectation of Wit

runs throughout the whole; can ſuch a Sermon be good?

B. By no means: But I don't think that the Sermon I heard is of that ſort.

A. Have patience, and I doubt not but you and I ſhall agree. When the Preacher choſe theſe words for his Text, *I have eaten aſhes like bread*, ought he to have amus'd his Audience with obſerving ſome kind of relation between the mere *Sound* of his Text, and the *Ceremony* of the Day? Shou'd he not firſt have explain'd the true Senſe of the Words, before he apply'd them to the preſent Occaſion?

B. It had been better.

A. Ought he not therefore to have trac'd the Subject a little higher, by entering into the true Occaſion and Deſign of the Pſalm; and explaining the Context? Was it not proper for him to enquire whether the Interpretation he gave of the Words was agreeable to the true Meaning of them, before he deliver'd his own Senſe to the People, as if it were the Word of GOD?

B. He ought to have done ſo: But what Fault was there in his Interpretation?

A. Why, I'll tell you. DAVID (who was the Author of the CIId Pſalm) ſpeaks of his own Misfortunes: he tells us, that his Enemies inſulted him cruelly, when

when they saw him in the Dust, humbled at their Feet, and reduc'd (as he poetically expresses it) to *eat ashes like bread*; and *to mingle his drink with weeping*. Now what relation is there between the Complaints of DAVID, driven from his Throne, and persecuted by his Son ABSALOM; and the Humiliation of a Christian, who puts Ashes on his Forehead, to remind him of his Mortality, and disengage him from sinful Pleasures? Cou'd the Preacher find no other Text in Scripture? Did CHRIST and his Apostles, or the Prophets, never speak of Death, and the Dust of the Grave, to which all our Pride and Vanity must be reduc'd? Does not the Scripture contain many affecting Images of this important Truth? Might he not have been content with the words of *Genesis*, Gen. iij. 19. which are so natural and proper for this Ceremony, and chosen by the Church it self? Shou'd a vain Delicacy make him afraid of too often repeating a Text that the Holy Spirit has dictated, and which the Church appoints to be used every Year? Why should he neglect such a pertinent Passage, and many other Places of Scripture, to pitch on one that is not proper? This must flow from a depraved Taste, and a fond Inclination to say something that is *New*.

B. You grow too warm, Sir: ſuppoſing the literal Senſe of the Text not to be the true Meaning of it, the Preacher's Remarks might however be very fine and ſolid.

C. As for my part, I don't care whether a Preacher's Thoughts be *fine* or not, till I am firſt ſatisfied of their being *true*. But, Sir, what ſay you to the reſt of the Sermon?

A. It was exactly of a piece with the Text. How cou'd the Preacher give ſuch miſplac'd Ornaments to a Subject in itſelf ſo terrifying; and amuſe his Hearers with an idle ſtory of *Artemeſia*'s Sorrow; when he ought to have alarm'd them, and given them the moſt terrible Images of Death?

B. I perceive then you don't love Turns of Wit, on ſuch occaſions. But what wou'd become of Eloquence if it were ſtript of ſuch Ornaments? Wou'd you confine every body to the Plainneſs of country Preachers? Such Men are uſeful among the common People; but Perſons of Diſtinction have more delicate Ears; and we muſt adapt our Diſcourſes to their polite Taſte.

A. You are now leading me off from the Point. I was endeavouring to convince you, that the Plan of the Sermon was ill laid; and I was juſt going to touch upon the Divi-

Diviſion of it: but I ſuppoſe you already perceive the Reaſon why I diſlike it; for, the Preacher lays down three quaint Conceits for the Subject of his whole Diſcourſe. When one chuſes to divide a Sermon, he ſhou'd do it plainly, and give ſuch a Diviſion as naturally ariſes from the Subject itſelf, and gives a Light and juſt Order to the ſeveral Parts; ſuch a Diviſion as may be eaſily remember'd, and at the ſame time help to connect and retain the whole; in fine, a Diviſion that ſhews at once the extent of the Subject, and of all its parts. But, on the contrary, here's a Man who endeavours to dazzle his Hearers, and puts them off with three Points of Wit, or puzzling Riddles, which he turns and plies ſo dexterouſly, that they muſt fancy they ſaw ſome Tricks of Legerdemain. Did this Preacher uſe ſuch a ſerious grave manner of Addreſs as might make you hope for ſomething uſeful and important from him? But, to return to the Point you propos'd; did you not aſk me whether I meant to baniſh Eloquence from the Pulpit?

B. Yes, I fancy that is your Drift.

A. Think you ſo? Pray what do you mean by Eloquence?

B. It is the Art of Speaking well.

A. Has this Art no other End, beſides that of Speaking well? Have not Men

ſome

ſome Deſign in Speaking? or do they talk only for the ſake of Talking?

B. They ſpeak to *pleaſe*, and to *perſuade* others.

A. Pray let us carefully diſtinguiſh theſe two things. Men talk in order to *perſuade*; that is certain: and too often they ſpeak likewiſe to *pleaſe* others. But while one endeavour's to pleaſe, he has another View; which, tho' more diſtant, ought to be his chief Aim. A Man of Probity has no other Deſign in pleaſing others, than that he may the more effectually inſpire them with the Love of Juſtice, and other Virtues; by repreſenting them as moſt amiable. He who ſeeks to advance his own Intereſt, his Reputation, or his Fortune, ſtrives to pleaſe, only that he may gain the Affection and Eſteem of ſuch as can gratify his Ambition, or his Avarice: So that this very Deſign of pleaſing is ſtill but a different Manner of Perſwaſion that the Orator aim's at; for he pleaſes others to inveigle their Affection; that he may thereby perſuade them to what advance's his Intereſt.

B. You cannot but own then that Men often ſpeak to *pleaſe*. The moſt ancient Orators had this View. CICERO's Orations plainly ſhew that he labour'd hard for Reputation: and who will not believe the ſame of ISOCRATES, and DEMOSTHENES

STHENES too? All the *Panegyrists* were more ſollicitous for their own Honour, than for the Fame of their Heroes; and they extoll'd a Prince's Glory to the Skies, chiefly becauſe they hop'd to be admir'd for their ingenious Manner of praiſing him. This Ambition ſeems to have been always reckon'd commendable both among the *Greeks* and the *Romans*: and ſuch Emulation brought Eloquence to its Perfection: it inſpir'd Men with noble Thoughts and generous Sentiments, by which the ancient Republicks were made to flouriſh. The advantagious Light in which Eloquence appear'd in great Aſſemblies, and the Aſcendant it gave the Orator over the People, made it to be admir'd, and helpt to ſpread polite Learning. I cannot ſee indeed why ſuch an Emulation ſhou'd be blam'd even among Chriſtian Orators; provided they did not ſhew an indecent Affectation in their Diſcourſes, nor in the leaſt enervate the Precepts of the Goſpel. We ought not to cenſure what animates young People, and form's our greateſt Preachers.

A. You have here put ſeveral things together, which, if you pleaſe, Sir, we'll conſider ſeparately; and obſerve ſome Method in enquiring what we ought to conclude from them. But let us above all things avoid a wrangling Humour; and

and examine the Subject with Calmneſs and Temper, like Perſons who are afraid of nothing ſo much as of Error: and let us place the true Point of Honour in a candid Acknowledgment of our Miſtakes, whenever we perceive them.

B. That is the exact State of my Mind; or at leaſt I judge it to be ſo; and I intreat you to tell me when you find me tranſgreſſing this equitable Rule.

A. We will not as yet talk of what relates to Preachers; for that point may be more ſeaſonably conſider'd afterwards. Let us begin with thoſe Orators whoſe Examples you vouch't. By mentioning DEMOSTHENES and ISOCRATES together, you diſparage the former; for the latter was a lifeleſs Declaimer, that buſied himſelf in poliſhing his Thoughts, and giving an harmonious Cadence to his Periods. He had a very * low and vulgar Notion of Eloquence; and plac'd almoſt the whole of it, in a nice Diſpoſal of his Words.

* *In the* Introduction *of this very Panegyrick that our Author mentions,* ISOCRATES *ſays,* Such is the Nature of Eloquence, that it makes great things appear little; and ſmall things to ſeem great; it can repreſent old things as new; and new things as if they were old; *and that* therefore he would not decline a Subject that others had handled before him, but would endeavour to declaim better than they.'—*Upon which* LONGINUS (§. xxxviii.) *makes this judicious Remark; that by giving ſuch a Character of Eloquence, in the Beginning of his Panegyrick, the Orator in effect caution'd his Hearers not to believe his Diſcourſe.*

Words. A Man who employ'd ten or (as others ſay) fifteen Years, in ſmoothing the Periods of a Panegyrick, which was a Diſcourſe concerning the Neceſſities of *Greece*, cou'd but give but a very ſmall and ſlow Relief to the Republick, againſt the Enterprizes of the *Perſian* King. DEMOSTHENES ſpoke againſt PHILIP in a quite different manner. You may read the Compariſon that DIONYSIUS HALICARNASSÆUS has made of theſe two Orators, and ſee there the chief Faults he obſerv'd in ISOCRATES; whoſe Diſcourſes are vainly gay and florid; and his Periods adjuſted with incredible Pains, merely to pleaſe the Ear: while on the contrary, * DEMOSTHENES moves, warms, and captivates the Heart. He was too ſenſibly touch'd with the Intereſt of his Country, to mind the little glittering Fancies that amus'd ISOCRATES. Every Oration of DEMOSTHENES is a cloſe Chain of Reaſoning, that repreſents the

* In Oratoribus verò, Græcis quidem, admirabile eſt quantum inter omnes unus excellat. Attamen cum eſſet DEMOSTHENES, multi Oratores magni, & clari fuerunt, & antea fuerant, nec poſtea defecerunt. CIC. *Orat.* §. 2.

Quid denique DEMOSTHENES? non cunctos illos tenues & circumſpectos [Oratores] vi, ſublimitate, impetu, cultu, compoſitione ſuperavit? non inſurgit locis? non figuris gaudet? non tranſlationibus nitet? non Oratione ficta dat carentibus vocem?— QUINTIL. *lib.* xij. *cap.* 10.

the generous Notions of a Soul who diſdains any Thought that is not great. His Diſcourſes gradually encreaſe in Force by greater Light and new Reaſons; which are always illuſtrated by bold Figures and lively Images. One cannot but ſee that he has the Good of the Republick entirely at heart; and that Nature itſelf ſpeaks in all his Tranſports: for his artful Addreſs is ſo maſterly, that it never appears. Nothing ever equal'd the Force and Vehemence of his Diſcourſes. Have you never read the Remarks that LONGINUS made on them, in his Treatiſe of the SUBLIME?

B. No: Is not that the Treatiſe that Mr. BOILEAU tranſlated? Do you think it fine?

A. I am not afraid to tell you that I think it ſurpaſſes ARISTOTLE's *Rhetorick*; which, though it be a very ſolid *Tract*, is yet clogg'd with many dry Precepts, that are rather curious, than fit for Practice; ſo that *it* is more proper to point out the Rules of Art to ſuch as are already eloquent, than to give us a juſt Taſte of Rhetorick, and to form true Orators. But LONGINUS, in his Diſcourſe of the *Sublime*, interſperſes among his Precepts, many fine Examples from the greateſt Authors, to illuſtrate them.

them. * He treats of the *Sublime* in a *lofty* manner, as his Tranſlator has judiciouſly obſerv'd: He warms our Fancy, and exalts our Mind; he forms our Taſte; and teaches us to diſtinguiſh what is either fine, or faulty, in the moſt famous ancient Writers.

B. Is LONGINUS ſuch a wonderful Author? Did he not live in the days of ZENOBIA, and the Emperor AURELIAN?

A. Yes; you cannot but know their Hiſtory.

B. Did not thoſe Days fall vaſtly ſhort of the Politeneſs of former Ages? And can you imagine that an Author who flouriſh'd in the Declenſion of Learning and Eloquence had a better Taſte than ISOCRATES? I cannot believe it.

A. I was ſurpriz'd myſelf, to find it ſo: but you need only read him, to be convinc'd of it. Tho' he liv'd in a very corrupted Age, he form'd his Judgment upon the ancient Models; and has avoided almoſt all the reigning Faults of his own Time; I ſay *almoſt* all, for, I muſt own,

* *Thee, bold* LONGINUS! *all the Nine inſpire,*
And bleſs their Critick with a Poet's Fire:
An ardent Judge, who, zealous in his Truſt,
With Warmth gives Sentence, yet is always juſt:
Whoſe own Example ſtrengthens all his Laws,
And is himſelf that great SUBLIME *he draws.*
Mr. POPE's Eſſay on Criticiſm, *p.* 45.

own, he ſtudy'd rather what is *admirable*, than what is *uſeful*; and did not conſider Eloquence as ſubſervient to Morality; nor apply it to direct the Conduct of Life. And in this he does not ſeem to have had ſuch ſolid Views as the antient *Greeks*, and eſpecially ſome of their Philoſophers. But we ought to forgive him a Failing, for which ISOCRATES was far more remarkable, tho' he liv'd in a more refin'd Age. And this Defect ought the rather to be over-look'd in a particular Diſcourſe, where LONGINUS does not treat of what is proper to *inſtruct* Men, but of what is apt to *move* and ſeize their Paſſions. I chuſe to recommend this Author, Sir, becauſe he will help to explain my Meaning to you. You will ſee what a glorious * Character he gives of DEMOSTHENES, from whom he quotes ſeveral Paſſages that are moſt ſublime: He will likewiſe ſhew you thoſe Faults of ISOCRATES that I mention'd. If you be

* — ὁ δὲ ἔνθεν λαβὼν τὴν τῶν μεγαλοφυεστάτου καὶ ἐπ' ἄκρον ἀρετᾶς συντετελεσμένας ὑψηγορίας τόνον, ἔμψυχα πάθη, περιουσίαν, ἀγχίνοιαν, τάχος, ἔνθεν δ', ὃ κύριον, τὴν ἅπασιν ἀπρόσιτον δεινότητα καὶ δύναμιν· ἐπειδὴ ταῦτα, φημὶ, ὡς θεόπεμπτά τινα δωρήματα (οὐ γὰρ εἰπεῖν θεμιτὸν ἀνθρώπινα) ἀθρόα ἐς ἑαυτὸν ἔσπασε. διὰ τοῦτο οἷς ἔχει καλοῖς ἅπαντας ἀεὶ νικᾷ, καὶ ὑπὲρ ὧν οὐκ ἔχει, ὥσπερεὶ καταβροντᾷ καὶ καταφέγγει τοὺς ἀπ' αἰῶνος ῥήτορας· καὶ θάττον ἂν τὶς κεραυνοῖς φερομένοις ἀντανοῖξαι τὰ ὄμματα δυνάιτο, ἢ ἀντοφθαλμῆσαι τοῖς ἐπαλλήλοις ἐκείνου πάθεσιν. LONGINUS, §. 34.

be unwilling to take the trouble of becoming acquainted with theſe Authors, by reading their Works; you may get a very juſt Notion of them by conſulting LONGINUS. Let us now leave ISOCRATES; and talk of DEMOSTHENES, and CICERO.

B. You are for leaving ISOCRATES, becauſe he is not for your Purpoſe.

A. Let us go on then with ISOCRATES, ſince you are not yet convinc'd: and let us judge of his Rhetorick by the Rules of Eloquence itſelf; and by the Sentiments of PLATO, the moſt * eloquent Writer among the Antients. Will you be determin'd by him?

B. I'll be determin'd by him, if he be in the right: but I never reſign my Judgment implicitly to any Author.

A. Remember this Rule: it is all that I ask of you. And if you do not let ſome

 faſhion-

* Sed ego neque illis aſſentiebar, neque harum diſputationum inventori, & principi longe omnium in dicendo graviſſimo, & ELOQUENTISSIMO PLATONI, cujus tum *Athenis* cum *Carneade* diligentius legi *Gorgiam*: quo in libro, hoc maxime admirabar *Platonem*, quod mihi in Oratoribus irridendis, ipſe eſſe ORATOR SUMMUS videbatur. CIC. *de Orat.* lib. 1. §. 11.

Quid denique *Demoſthenes*? — non illud jusjurandum per cœſos in *Marathone* ac *Salamine* propugnatores reipublicæ, ſatis manifeſto docet præceptorem ejus PLATONEM fuiſſe? Quem ipſum num Aſianum appellabimus plerunque inſtinctis Divino Spiritu vatibus comparandum? QUINT. *lib.* xij. *cap.* 10. *See* LONGINUS §. xiij.

faſhionable Prejudices biaſs your Judgment, Reaſon will ſoon convince you of the Truth. I wou'd therefore have you believe neither ISOCRATES, nor PLATO: but judge of them both, by clear Principles. Now I ſuppoſe you will grant that the chief End of Eloquence is to perſuade Men to embrace Truth and Virtue.

B. I'm not of your Mind: this is what I have already deny'd.

A. I'll endeavour to prove it then. Eloquence, if I miſtake not, may be conſider'd in three reſpects: As the Art of enforcing Truth on People's Minds, and of making them better: As an Art indifferent in itſelf; which wicked Men may uſe as well as Good; and which may be apply'd to recommend Injuſtice and Error, as well as Probity, and Truth: and, As an Art which ſelfiſh Men may uſe to ingratiate themſelves with others; to raiſe their Reputation, and make their Fortune. Which of theſe Ends do you admit of?

B. I allow of them all. What do you infer from this Conceſſion?

A. The Inference will afterwards appear. Have patience a little; and be ſatisfy'd, if I ſay nothing but what is evidently true, till by gradual Advances I lead you to the right Concluſion. Of the three Ends of Eloquence, I now mention'd, you will undoubtedly prefer the firſt.

B. Yes:

B. Yes: it is the beſt.

A. What think you of the Second?

B. I ſee what you drive at: You are going into a Fallacy. The ſecond ſort is faulty, becauſe of the ill Uſe the Orator makes of his Eloquence, to enforce Error and Vice. But ſtill the Rhetorick of a wicked Man may be good in itſelf, tho' the Uſe he makes of it be pernicious. Now we are talking of the Nature and Rules of Eloquence; not of the Uſes it ſhou'd be apply'd to. Let us keep to the true State of the Queſtion.

A. If you will do me the favour to hear me a little, you will find that I have the Point in diſpute always in view. You ſeem then to condemn the ſecond ſort of Eloquence: or, to ſpeak without Ambiguity, you condemn the † Abuſe of Rhetorick.

B. Right. You now ſpeak correctly. So far then we are agreed.

† *When I conſider the Means of* happy living (*ſays an eloquent Writer*) *and the Cauſes of their Corruption, I can hardly forbear recanting what I ſaid before; and concluding, that Eloquence ought to be baniſh't out of all* Civil Societies, *as a thing fatal to Peace and good Manners. To this Opinion I ſhou'd wholly incline, if I did not find, that it is a Weapon which may be as eaſily procur'd by* bad *Men, as by* good: *and that if* theſe *only ſhould caſt it away, and* thoſe *retain it; the* naked Innocence *of Virtue would be be upon all Occaſions expos'd to the* armed Malice *of the Wicked.*

Biſhop SPRAT's Hiſt. of the Royal Society, *p.* 111.

A. What ſay you of the third End of Eloquence; I mean the Orator's endeavouring to pleaſe others, by talking; that he may raiſe his Reputation, or his Fortune?

B. You know my Opinion already. I reckon ſuch an Uſe of Eloquence very fair and allowable; ſeeing it excites a laudable Emulation, and helps to improve Men's Talents.

A. What kind of Talents wou'd you have chiefly improv'd? Suppoſe you had ſome new State, or Commonwealth, to model, in what kinds of Knowledge wou'd you have the Subjects train'd up, and inſtructed?

B. In every kind that cou'd make them better. I would endeavour to make them good Subjects, peaceable, obedient, and zealous for the publick Welfare. I would have them fit to defend their Country in Caſe of War; and in Peace to obſerve and ſupport the Laws; to govern their Families; cultivate their Lands; train up their Children to the Practice of Virtue, and inſpire them with a ſtrong and juſt Senſe of Religion: I would have them carry on ſuch a Trade as the State and Neceſſities of the Country might require: and apply themſelves to ſuch Arts and Sciences as are uſeful in common Life. Theſe I think, ought to be the chief Aims of a Law-giver.

A. Your

A. Your Views are very juſt and ſolid. You wou'd then have Subjects averſe to Lazineſs; and employ'd about ſuch uſeful things as ſhould tend ſomeway or other to advance the publick Good.

B. Certainly.

A. And wou'd you exclude all uſeleſs Profeſſions?

B. Yes.

A. You would allow only of ſuch bodily Exerciſes as conduc'd to People's Health, and Strength? I do not mention the Beauty of the Body; for that is a natural Conſequence of Health and Vigour, in Bodies that are duly form'd.

B. I wou'd ſuffer no other Exerciſes.

A. Wou'd you not therefore baniſh all thoſe that ſerve only to amuſe People, and cannot render them fitter to bear either the conſtant Labours and Employments of Peace, or the Fatigues of War?

B. Yes; I ſhould follow that Rule.

A. I ſuppoſe you wou'd do it for the ſame Reaſon that you wou'd likewiſe condemn (as you already granted,) all theſe Exerciſes of the Mind which do not conduce to render it more ſtrong, ſound, and beautiful; by making it more virtuous.

B. It is ſo. What do you infer from that? I do not yet ſee your Drift: your Windings are very long.

A. Why; I wou'd argue from the plaineſt Principles; and not advance the leaſt Step, without carrying Light and Certainty along with us. Anſwer me then, if you pleaſe.

B. Seeing we lay down the Rule you laſt mention'd, for the Management of the Body, there is certainly greater reaſon to follow it in the Conduct and Improvement of the Mind.

A. Wou'd you permit ſuch Arts as are only ſubſervient to Pleaſure, Amuſement, and vain Curioſity; and have no relation either to the Duties of domeſtick Life, or the common Offices of Society?

B. I wou'd baniſh all ſuch from my Commonwealth.

A. If you allow'd of Mathematicians then, it would be for the ſake of Mechanicks, Navigation, Surveying of Land, the Fortification of Places; and ſuch Calculations as are uſeful in Practice; *&c.* So that it is the Uſefulneſs of the Mathematicks that would recommend them to your Patronage. And if you tolerated Phyſicians and Lawyers, it wou'd be for the Preſervation of Health; and the ſupport of Juſtice.

B. Right.

A. And with the ſame View of Uſefulneſs you wou'd admit all other ſerviceable Profeſſions.

B. Cer-

B. Certainly.

A. But how wou'd you treat the Muſicians?

B. I wou'd encourage them.

A. Wou'd you not lay them under ſome proper Reſtraint, according to the Judgment and Practice of the antient *Greeks*, who always join'd Pleaſure and Uſefulneſs together?

B. Explain yourſelf a little.

A. Tho' they join'd Muſick and Poetry together, and carry'd both theſe Arts to the greateſt Perfection; they apply'd them to inſpire People's Minds with Fortitude, and noble Thoughts. They us'd Poetry and Muſick to prepare them for Battle; and carry'd Muſicians and their various Inſtruments, to War. Hence came Drums and Trumpets, which rais'd in them a Spirit of *Enthuſiaſm*, and a ſort of Fury that they call'd Divine. It was by Muſick and the Charms of Verſe, that they ſoften'd ſavage Nations: and by the ſame Harmony, they ſweetly inſtill'd Wiſdom into their Children. They made them ſing HOMER's Verſes to inſpire their Minds with the Love of Glory, Liberty, and their native Country; and with a Contempt of Death, and Riches, and effeminate Pleaſure. They gave their very Dances a grave and ſerious Turn: for it is certain they danc'd not merely for the

2 Sam. vi. 5, 14. ſake of Pleaſure. We ſee, by DAVID's Example, that the Eaſtern People reckon'd Dancing a ſerious kind of Employment, like Muſick, and Poetry. The myſterious Dances of the Prieſts were adopted by the Heathens among their Ceremonies, on ſolemn Feſtivals, in Honour of their Gods. There were a thouſand Inſtructions couch't under their Poems, and their Fables: nay their moſt grave and auſtere Philoſophy always appear'd with an Air of Gayety, and good Humour. All thoſe Arts that conſiſted either in melodious Sounds, regular Motions of the Body, or the Uſe of Words; Muſick, Dancing, Eloquence, and Poetry, were invented to expreſs the Paſſions; and by that means to communicate theſe Paſſions to others. Thus did they endeavour to convey noble Sentiments to People's Minds, and give them lively affecting Views of the Beauty of Virtue, and the Deformity of Vice. So that all theſe Arts, under the Shew of Pleaſure, favour'd the moſt ſerious Deſigns of the Antients; and were us'd to promote Morality and Religion. Even the Diverſion of Hunting was encourag'd to train up the Youth for War. Their ſtrongeſt Pleaſures contain'd always ſome ſolid Inſtruction. From which Source flow'd thoſe many heroick Virtues in *Greece*, which all Ages have ſince admir'd. It is true this firſt kind of Inſtruction

ction was aftewards chang'd; and of it ſelf was accompany'd with remarkable Defects. The chief Fault of it was, its being founded on a falſe and pernicious Scheme of Religion: in which the *Greeks*, and all the antient Sages of the Heathen World were ſtrangely deceiv'd; being plung'd into groſs Idolatry. But notwithſtanding this fundamental Miſtake, they choſe a very proper way of inſpiring Men with Religion and Virtue: their *Method* was wiſe, agreeable, and apt to make a lively, laſting Impreſſion.

C. You ſaid that this firſt Inſtitution was afterwards chang'd: Pray, how did it happen?

A. Tho' Virtue gives Men the true Politeneſs; if great Care be not taken, Politeneſs gradually degenerates into an unmanly Softneſs. The *Aſiatick Greeks* fell firſt into this Corruption. The *Ionians* grew effeminate; and all that Coaſt of *Aſia* was a Theatre of Luxury. The *Cretans* too became corrupted, notwithſtanding the wiſe Laws of MINOS. You know the * Verſe that St. PAUL quotes from one of their own Poets. *Corinth* was remarkable for its exceſſive Riot, and Diſſoluteneſs. The *Romans*, as yet unpoliſh't, began

* Κρῆτες ἀεὶ ψεῦσται, κακὰ θηρία, γαστέρες ἀργαί.
TIT. I. 12.

began to fall into ſuch Practices as quite relax't their ruſtick Virtue. *Athens* was not free from the general Contagion, with which *Greece* was all-over infected. Pleaſure which was us'd at firſt as the means to convey Wiſdom into People's Minds, uſurp't the Place of Wiſdom itſelf: and in vain did the Philoſophers remonſtrate againſt this Diſorder. SOCRATES aroſe, and ſhew'd his deluded Fellow-Citizens that the Pleaſure about which they were entirely employ'd, ought only to be us'd as the Vehicle of Wiſdom, and an Incentive to Virtue. PLATO, his Diſciple, (who was not aſham'd to compoſe his Dialogues on the Plan and Subject of his Maſter's Diſcourſes,) baniſh't from his Republick all ſuch muſical Notes, Scenes of Tragedy, and poetical Compoſitions, (even ſuch Parts of HOMER himſelf,) as did not incline People to love Order, and wiſe Laws. This, Sir, was the Judgment of SOCRATES and PLATO concerning Poets and Muſicians: do you approve of it?

B. I'm entirely of their Mind; and wou'd allow of nothing that is uſeleſs. Since we may find Pleaſure enough in ſolid and valuable things, we ought not to ſeek for it elſewhere. In order to recommend Virtue to Men's Eſteem and Practice, we muſt ſhow them that it is conſiſtent

ſiſtent with Pleaſure: and on the contrary, if we ſeparate Pleaſure from Virtue, People will be ſtrongly tempted to forſake a virtuous Courſe. Beſides, that which gives Pleaſure only, without Inſtruction, can at beſt but amuſe and ſoften the Mind. Don't you ſee, Sir, how much a Philoſopher I'm become, by hearing you? But let us go on to the End: for we are not yet perfectly agreed.

A. I hope we ſhall be very quickly. And ſince you are grown ſo much a Philoſopher, give me leave to ask you one Queſtion more. We have oblig'd Muſicians, and Poets, to employ their Art only for promoting Virtue: and the Subjects of your new Republick are debarr'd from all ſuch Spectacles as can only pleaſe, and not inſtruct them. But what wou'd you do with Conjurers?

B. They are Impoſtors that ought to be baniſh't from all Societies.

A. They do no harm. You cannot think they are Sorcerers: ſo that you have no Reaſon to be afraid of their practiſing any diabolical Art.

B. No, I don't fear that: nor ſhou'd I give the leaſt Credit to any of their ſenſleſs Stories. But they do harm enough by amuſing the common People. I will not ſuffer ſuch idle Perſons in my Commonwealth, as divert others from their Buſineſs,

neſs, and have no other Employment but to amuſe People with fooliſh Talk.

A. But perhaps they get a Livelihood that Way; and lay up Wealth for themſelves, and their Families.

B. No matter: they muſt find out ſome honeſt Way of living. It is not enough that they ſeek a Livelihood; they muſt gain it by ſome Employment that is uſeful to the Publick. I ſay the ſame of all thoſe ſtrolling Vagabonds who amuſe Crowds with ſilly Prattle and fooliſh Songs. For tho' they ſhould never lie, nor ſay any thing that is immodeſt; their being uſeleſs to the Publick is Guilt enough. So that they ought either to be excluded from the Society, or compell'd to follow ſome uſeful Occupation.

A. Wou'd you not at leaſt tolerate Tragedians, provided they repreſent no Scenes of Immodeſty, or extravagant Love? I don't ask you this Queſtion as a Chriſtian: Anſwer only as a Law-giver, and a Philoſopher.

B. If Tragedies did not conduce to Inſtruction as well as to Pleaſure, I ſhou'd condemn them.

A. Right. In that you are exactly of PLATO's Opinion: For he wou'd not allow of any Poems or Tragedies in his Republick, that ſhou'd not firſt be examin'd by the Guardians of the Laws: that ſo

ſo the People might neither hear nor ſee any thing but what ſhould tend to ſtrengthen the Laws, and promote Virtue. In this you likewiſe fall in with the Sentiments of other antient Authors, who judg'd that Tragedy ought to turn chiefly upon two Paſſions; either the *Terror* that ariſes from a View of the fatal Effects of Vice; or that *Compaſſion* which accompanies the Repreſentation of an oppreſt and ſteddy Virtue. SOPHOCLES and EURIPIDES wrote with theſe Views, and always endeavour'd to excite either *Pity*, or *Terror*.

B. I remember I have met with this laſt Rule in Mr. BOILEAU's Art of Poetry.

A. You are right. He's a Man that knows perfectly well not only the Foundation of Poetry; but likewiſe the ſolid Aim to which Philoſophy (ſuperiour to all Arts) ought to direct the Poet.

B. But whither are you leading me all this while?

A. I lead you no farther: you guide yourſelf now; and are happily come to the Concluſion I firſt propos'd. Have you not ſaid, that in your Republick, you would not ſuffer idle People who amuſe others, and have no other Buſineſs but merely to talk? Is it not upon this Principle that you would exclude all ſuch

Tragedies

Tragedies as do not convey Inſtruction as well as Pleaſure? Now will you ſuffer that to be done in Proſe, that you will not tolerate in Verſe? After ſuch a juſt Rigour againſt uſeleſs Poetry, how can you ſhew any Favour to thoſe * Declaimers who talk only to ſhew their Parts?

B. But theſe Orators we were ſpeaking of, have two Deſigns that are commendable.

A. What are they?

B. The firſt is to maintain themſelves: for, by their Profeſſion they procure a Subſiſtence. Their Rhetorick gets them Repute; and this brings along with it that Wealth they ſtand in need of.

A. You your-ſelf have already anſwer'd this Pretence, for, did you not ſay that 'tis

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* *Who can behold, without Indignation, how many Miſts and Uncertainties theſe ſpecious* Tropes *and* Figures *have brought on our Knowledge? How many Rewards that are due to more profitable and difficult Arts, have been ſtill ſnatch't away by the* eaſy Vanity *of fine ſpeaking: for now I am warm'd with this juſt Anger, I cannot with-hold my ſelf from betraying the Shallowneſs of all thoſe ſeeming Myſteries, upon which* we Writers; *and* Speakers *look ſo big. And in few Words, I dare ſay, that of all the Studies of Men, nothing may be ſooner obtain'd, than this vicious Abundance of* Phraſe, *this Trick of* Metaphors, *this Volubility of* Tongue, *which makes ſo great Noiſe in the World. But I ſpend Words in vain; for the Evil is now ſo inveterate, that it is hard to know whom to blame; or where to begin to reform. We all value one another ſo much upon this beautiful Deceit, and labour ſo long after it, in the Years of our Education; that we cannot but ever after think kinder of it than it deſerves.*

Biſhop SPRAT's Hiſt. of the Royal Society, *p.* 112.

'tis not enough that one gains a Livelihood, unleſs he get it by ſome Employment that is uſeful to the Publick? He who ſhould repreſent Tragedies that give no Inſtruction, might get his Bread by them: but this wou'd not hinder you from driving him out of your Commonwealth. You wou'd ſay to him, "Go "chuſe ſome regular uſeful Employment; "and don't divert your Neighbours from "their Buſineſs. If you wou'd have a "lawful Gain from them; apply your "ſelf to do them ſome real Service; or "to make them more wiſe and virtuous." Now why ſhou'd you not ſay the ſame to the Rhetoricians?

B. But I have a ſecond Reaſon to offer for tolerating them.

A. Pray, let us hear it.

B. Why; the Orator ſerves the Publick.

A. In what?

B. He improves People's Minds, and teaches them Eloquence.

A. Suppoſe I ſhou'd invent ſome fantaſtick Art, or imaginary Language, that cou'd not be of any Uſe; cou'd I ſerve the Publick by teaching ſuch a ſenſeleſs Language, or ſilly Art?

B. No: becauſe one cannot ſerve others as a Maſter, unleſs he cou'd teach them ſomething that is uſeful.

A. You

A. You cannot prove then that an Orator ſerves the Publick, by his teaching Eloquence, unleſs you cou'd firſt ſhew that 'tis an uſeful Art. Of what Uſe are a Man's fine Thoughts if they do not advance the Publick Good? I'm very ſenſible that they are advantagious to himſelf; for they dazle his Hearers; who have ſo bad a Taſte that they will applaud his Skill, and even reward him for his uſeleſs Talk. But ought you to ſuffer ſuch a mercenary fruitleſs Eloquence in the Government you have to model? A Shoemaker is ſerviceable in his way, and maintains his Family with what he gain's by ſupplying other People's Neceſſities. So that you ſee the moſt ordinary Employments tend to ſome uſeful Purpoſe: and there is no other Art but the Rhetorician's that ſerves only to amuſe People with talking. In fine, ſuch Eloquence can only, on the one hand, ſatisfy the vain Curioſity of the Hearers, and encourage their Idleneſs; and on the other, gratify the Declaimer's Pride, and Ambition. But for the Honour of your Republick, Sir, do not tolerate ſuch an Abuſe.

B. I muſt grant that an Orator's Aim ſhou'd be to make People more wiſe and virtuous.

A. Don't forget this: you ſhall ſee the Conſequences of it by and by.

B. Not-

B. Notwithſtanding this Conceſſion, he who is employ'd in inſtructing others, may at the ſame time endeavour to acquire Reputation and Wealth, for himſelf.

A. I told you before, that we are not now handling the Point as Chriſtians: I need only uſe Philoſophy againſt you. Let me put you in Mind that you grant an Orator is oblig'd to inſtruct others with a Deſign to improve them in Virtue. Thus we get rid of all uſeleſs Declaimers. We ought not even to ſuffer *Panegyriſts* any farther than they render true Wiſdom and Probity more amiable by their Praiſes; and propoſe Models of * Virtue and Valour that are worthy of Imitation.

B. What then, is a Panegyrick good for nothing, unleſs it be full of Morality?

A. Have you not granted this already? Inſtruction is the proper End of Speech: and the only good Reaſon for praiſing any Hero, is, that we may repreſent his Worth to others, in order to excite their Emulation; and to ſhew them that Virtue and true Glory are inſeparable. Therefore a

* Perſpicuum eſt igitur alia eſſe in homine optanda, alia laudanda. Genus, Forma, Vires, Opes, Divitiæ, ceteraque quæ fortuna det, aut extrinſecus, aut corpori, non habent in ſe veram laudem, quæ deberi VIRTUTI uni putatur.— Virtus autem quæ eſt per ſe ipſa laudabilis, & ſine qua nihil laudari poteſt, tamen habet plures partes, quarum alia eſt ad laudationem aptior. Cic. *de Orat.* lib. ij.

Panegyrick ſhou'd be kept free from all general, exceſſive, flattering Praiſes; and ſuch barren Thoughts as do not afford the leaſt Inſtruction. Every thing ſhou'd tend to make the Hearers in love with what is truly Great and Good. But we find that moſt Panegyriſts ſeem to magnify particular Virtues, only that they may the more effectually praiſe thoſe that practis'd them, and ſet off their Heroes to greater Advantage. When they have any one to praiſe, they exalt his peculiar Virtues far above all others. But every thing has its Turn; and on another occaſion, thoſe very Qualities which they preferr'd before, muſt now give place to ſome other Virtues, that come in courſe to be extoll'd to the higheſt Pitch. In this reſpect, I think PLINY is to be blam'd. If he had prais'd TRAJAN, as a fit Model for other Heroes to copy after, this wou'd have been a Deſign worthy of an Orator. But the Praiſe of that Prince, (however deſerving he was) ought not to have been PLINY's chief Aim. TRAJAN ſhou'd only have been propos'd to Mankind as an imitable Example, to allure them to Virtue. When a Panegyriſt has ſuch a mean View, as to praiſe the *Perſon*, rather than the *Virtues* that render him conſpicuous, this is only Flattery addreſt to Pride.

B. What

B. What think you then of those Poems that were made in Praise of antient Heroes? HOMER has his ACHILLES; and VIRGIL, his ÆNEAS. Will you condemn these two Poets?

A. By no means, Sir: Do but examin the Design of their Works. In the *Iliad*, ACHILLES is the chief Hero; but his Praise is not the main End of the Poem. His Character is faithfully drawn with all its * Defects: nay these very Defects are a part of that Instruction which the Poet design'd to convey to Posterity. The great † Design of this Work was to inspire the *Greeks* with the Love of warlike Glory; and a dread of Discord, as the greatest Obstacle to Success. This moral Instruction is plainly interwoven throughout the Poem. The *Odyssee* indeed represents, in ‖ ULYSSES, a Hero more regular, and more accomplish't: but this is still natural. For, of course, a

* Impiger, iracundus, inexorabilis, acer:
Jura negat sibi nata; nihil non arrogat armis.
HOR. *de A. P.*

† Trojani belli scriptorem, maxime *Lolli*;
Dum tu declamas *Romæ*, *Præneste* relegi:
Qui, quid sit PULCHRUM, quid turpe, quid UTILE, (quid non,
Plenius ac melius *Chrysippo* & *Crantore* dicit.
Fabula qua Paridis propter narratur amorem, ...
Stultorum Regum & populorum continet æstus.
HOR. *Epist.* lib. j. *Ep.* 2.

‖ Rursus quid Virtus, & quid Sapientia possit,
Utile proposuit nobis exemplar *Ulyssem*. *Ibid.*

Man like ULYSSES, whoſe chief Character is Wiſdom, muſt be more wary, and uniform in his Conduct, than ſuch a rough, warm, forward Youth as ACHILLES. So that in drawing both theſe Heroes, HOMER ſeems only to have copy'd Nature. In fine, throughout the *Odyſſee* we find innumerable Inſtructions for the whole Conduct of Life: And one cannot but obſerve that the Poet's Deſign, in deſcribing a prudent Man, whoſe Wiſdom makes him always ſucceſsful, was, to ſhew Poſterity what good Effects might be expected from prudent Piety, and a regular Life. VIRGIL, in his *Æneid*, has imitated the *Odyſſee* in his * Hero's Character; and has drawn him brave, moderate, pious, and ſteddy. But it is evident that the Praiſe of ÆNEAS was not the Poet's principal Aim. That Hero was deſign'd to repreſent the † *Roman* People, who deſcended from him: and VIRGIL mean't to ſhew them that their Extraction was Divine; that the Gods had deſtin'd them to govern the World: and by this he animated them to the Practice of ſuch heroick Virtues as might ſupport the Glory deſign'd

* Rex erat Æneas nobis, quo juſtior alter
Nec pietate fuit, nec bello major & armis.

† Nunc age, Dardaniam prolem quæ deinde ſequatur
Gloria, qui maneant Itala de gente Nepotes,
Illuſtres animas, noſtrumq; in nomen ituras,
Expediam dictis, & te tua fata docebo.

deſign'd for them. Now a Heathen cou'd not poſſibly deviſe a nobler Moral than this. The only Fault of which VIRGIL can be ſuſpected, is his having had his private Intereſt too much in view; and his turning his excellent Poem to the * Praiſe of AUGUSTUS, and his Family, with too great an Air of Flattery. But we ought not to criticize any Author too ſeverely.

B. But will you not allow a Poet, or an Orator to ſeek his Fortune in an honourable Way?

A. After this uſeful Digreſſion concerning Panegyricks, we now return to the Difficulty you propos'd. The Queſtion is, whether an Orator ought to be intirely diſintereſted?

B. I don't think that he ought: for this wou'd over-turn the moſt common Maxims.

* Huc, geminas huc flecte acies; hanc aſpice Gentem
Romanoſque tuos. Hic CÆSAR, & omnis *Iuli*
Progenies magnum cœli ventura ſub axem.
Hic vir, hic eſt tibi quem promitti ſæpius audis
AUGUSTUS *Cæſar*, Divi genus: aurea condet
Sæcula qui rurſus *Latio*, regnata per arva
Saturno quondam: ——
Excudent alij ſpirantia mollius æra.
Credo equidem, vivos ducent de marmore vultus;
Orabunt cauſas melius: cœlique meatus
Deſcribent radio; & ſurgentia Sidera dicent:
Tu regere imperio populos, ROMANE, memento:
Hæ tibi erunt Artes; paciſque imponere morem;
Parcere Subjectis, & debellare Superbos.
ÆNEID. *lib.* vi.

A. In your Republick, wou'd you not have Orators oblig'd to the ſtricteſt Rules of Truth? Don't you own that they ought never to ſpeak in publick; but in order to inſtruct People; to reform their Conduct; and ſtrengthen the Laws?

B. Yes.

A. An Orator then ſhou'd have nothing either to hope, or fear, from his Hearers, with regard to his own Intereſt. If you allow'd of * ambitious mercenary Declaimers, do you think they wou'd oppoſe all the fooliſh unruly Paſſions of Men? If they themſelves be ſubject to Avarice, Ambition, Luxury, and ſuch ſhameful Diſorders; will they be able to cure others? If they ſeek after Wealth; can they be fit to diſengage others from that mean Purſuit? I grant that a virtuous and diſintereſted Orator ought always to be ſupply'd with the Conveniencies of Life: nor can he ever want them, if he be a true Philoſopher; I mean, ſuch a wiſe and worthy Perſon as is fit to reform the Manners of Men: For then he will live after

* Jam hoc quis non videt, maximam partem Orationis in tractatu æqui bonique conſiſtere? Dicetne de his ſecundum debitam rerum dignitatem malus atque iniquus? Denique —— denuis id quod nullo modo fieri poteſt, idem ingenij, ſtudij, doctrinæ, peſſimo, atque optimo Viro, uter melior dicetur Orator? Nimirum qui homo quoque melior. Non igitur unquam malus idem homo, & perfectus Orator. QUINT. *lib.* xij. *c.* 1.

after a plain, modeſt, frugal, laborious manner: He will have occaſion but for little: and that little he will never want; tho' he ſhou'd earn it with his own hands. Now, what is ſuperfluous ought not to be offer'd him as the Recompence of his publick Services: and indeed it is not worthy of his Acceptance. He may have Honour and Authority conferr'd on him: but if he be Maſter of his Paſſions (as we ſuppoſe) and above ſelfiſh Views, he will uſe this Authority only for the publick Good; and be ready to reſign it, when he can no longer enjoy it without Flattery, or Diſſimulation. In ſhort, an Orator cannot be fit to perſuade People, unleſs he be inflexibly upright: For, without this ſteddy Virtue, his Talents and Addreſs wou'd, like a mortal Poiſon, infect and deſtroy the Body-politick. For this Reaſon, * CICERO thought that Virtue

* Eſt enim Eloquentia una quædam de ſummis virtutibus---- quæ quo major eſt vis, hoc eſt magis PROBITATE jungenda, ſummaque PRUDENTIA; quarum virtutum expertibus ſi dicendi copiam tradiderimus, non eos quidem Oratores effecerimus; ſed furentibus quædam arma dederimus. *De Orat. lib.* iij. §. 14.

Sit ergo nobis Orator quem inſtituimus is, qui a *M. Cicerone* finitur, VIR BONUS dicendi peritus ---- Adde quod ne ſtudio quidem operis pulcherrimi vacare mens, niſi omnibus vitiis libera, poteſt----- Quid putamus facturas cupiditatem, avaritiam, invidiam? quarum impotentiſſimæ cogitationes, ſomnos etiam ipſos, & illa per quietem viſa, perturbent. Nihil eſt enim tam occupatum, tam multiforme, tot ac tam variis affectibus conciſum atque laceratum, quam mala mens----. QUINT. *lib.* xij. *cap.* 1.

tue is the chief and moſt eſſential Quality of an Orator: and that he ſhou'd be a Perſon of ſuch unſpotted Probity as to be a Pattern to his Fellow-Citizens: without which he cannot even *ſeem* to be convinc'd himſelf of what he ſays; and conſequently, he cannot perſuade others.

B. I'm ſenſible there is a great deal of weight in what you ſay: but after all, may not a Man fairly employ his Talents to raiſe himſelf in the World?

A. Let us look back always to the Principles we laid down. We have agreed that Eloquence and the Profeſſion of an Orator, ſhou'd be devoted to the Inſtruction of People, and the Reformation of their Practice. Now to do this with Freedom, and Succeſs, a Man muſt be diſintereſted; and muſt teach others to contemn Death, and Riches, and unmanly Pleaſure. He muſt infuſe into their Minds the Love of Moderation, Frugality, a generous Concern for the publick Good, and an inviolable Regard to the Laws and Conſtitution: And the Orator's Zeal for all theſe muſt appear in his Conduct, as well as in his Diſcourſes. But will he who ſtrives to pleaſe others, that he may make his Fortune; and who therefore avoids diſobliging any-body; I ſay, will ſuch an artful ſelfiſh Perſon inculcate unacceptable Truths with Boldneſs and Autho-

Authority? or, if he ſhou'd; will any one believe a Man who does not ſeem to believe himſelf?

B. But ſuppoſing him to be in narrow Circumſtances, he does no harm, I hope, by endeavouring to improve them.

A. If he be pinch't, let him try to mend his Condition ſome other way. There are other Profeſſions that will eaſily ſet him above Want. But if he be in ſuch extreme Diſtreſs as to depend on Relief from the Publick; he is not yet fit to be an Orator. Wou'd you chuſe Men that are indigent, and almoſt ſtarving, to be Judges in your Commonwealth? Wou'd you not be afraid that their Wants might expoſe them to Corruption; or betray them into ſome diſhonourable Compliance? Wou'd you not rather chuſe Perſons of Note and Diſtinction who are above Neceſſity, and out of the reach of its Temptations?

B. I believe I ſhou'd.

A. For the ſame Reaſon, if you wanted Orators, that is, publick Maſters to inſtruct, reclaim, and form the Minds and Manners of the People, wou'd you not chuſe ſuch Men as wanted nothing, and are far above little ſelfiſh Aims? And if there were others who had proper Talents for this ſuperiour Office, but were clogg'd with

with their perſonal Concerns, and narrow Views of private Intereſts; wou'd you not excuſe them from ſhewing their Eloquence till they were more eaſy and diſengag'd in their Circumſtances; and cou'd ſpeak in Publick without being ſuſpected of any mean Deſign?

B. It wou'd be better. But don't the Experience of our own Age plainly ſhew, that an Orator may make his Fortune by preaching rigid Virtue, with great Vehemence? Where can we find keener Satires againſt the prevailing Corruptions of the Age, and ſeverer moral Characters than thoſe which come from the Pulpit? Yet People are not diſturb'd at them: nay they are pleas'd with them: and the ingenious Preacher gets Preferment by them.

A. It is very true; but moral Inſtructions have no Weight nor Influence, when they are neither ſupported by clear Principles, nor good Examples. Whom do you ſee converted by them? People are accuſtom'd to hear ſuch Harangues: and are amus'd by them, as with ſo many fine Scenes paſſing before their Eyes. They hearken to ſuch Lectures juſt as they wou'd read a Satire: and they look on the Speaker as one that acts his Part well. They believe his

his † Life, more than his Talk: and and when they know him to be ſelfiſh, ambitious, vain, given up to Sloth and Luxury; and ſee that he parts with none of

† *The Clergy have one great Advantage beyond all the reſt of the World in this reſpect, beſides all* others, *that whereas the particular Callings of other Men prove to them great Diſtractions, and lay many Temptations in their Way, to divert them from minding their* high *and* holy Calling, *of being* Chriſtians; *it is quite otherwiſe with the Clergy: the more they follow their* proper *Callings, they do the more certainly advance their* general *one: the better* Prieſts *they are, they become alſo the better* Chriſtians. *Every part of their Calling, when well perform'd, raiſes good Thoughts, and brings good Idea's into their Minds; and tends both to encreaſe their Knowledge, and quicken their Senſe of divine Matters. A Prieſt therefore is more accountable to God, and the World for his Deportment, and will be more ſeverely accounted with, than any other Perſon whatſoever. He is more watch'd over and obſerv'd than all others. Very* good Men *will be, even to a Cenſure, jealous of him: very* bad Men *will wait for his halting, and inſult upon it: and all ſorts of Perſons will be willing to defend themſelves againſt the Authority of his Doctrine and Admonitions, by this,* He ſays, but does not ----- *the World will reverſe this quite, and conſider rather how a* Clerk lives, *than what he* ſays. *They ſee the one; and from it conclude what he himſelf thinks of the other: and will think themſelves not a little juſtified, if they can ſay that they did no worſe than they ſaw their Miniſter do before them. Therefore a Prieſt muſt not only abſtain from groſs Scandals; but keep at the fartheſt Diſtance from them, --- Such Diverſions as his Health or the Temper of his Mind, may render proper for him, ought to be manly, decent, and grave; and ſuch as may neither poſſeſs his Mind or Time too much, nor give a bad Character of him to his People. He muſt alſo avoid too much Familiarity with bad People; and the ſquandering away his Time in too much vain and idle Diſcourſe. His Chearfulneſs ought to be frank; but neither exceſſive nor licentious. His* Friends, *and his* Garden *ought to be his chief Diverſions; as his* Study, *and his* Parish *ought to be his chief Imployments.*——

Bp. BURNET's Diſc. of the Paſtoral Care, *Ch.* viij.

of thoſe Enjoyments which he exhorts others to forſake; tho' for the ſake of Cuſtom and Ceremony, they hear him declaim; they believe and act as he does. But, what is worſt of all; People are too apt to conclude, that Men of this Profeſſion don't believe what they teach: this diſparage's their Function: and when others preach with a ſincere Zeal; People will ſcarce believe this Zeal to be ſincere.

B. I cannot but own that your Notions hang well together; and that they are very convincing when one conſider's them attentively. But tell me freely, does not all you have ſaid on this Subject flow from a pure Zeal for Chriſtian Piety?

A. No: If an Unbeliever reaſon juſtly, he muſt fall into the ſame Train of Thoughts: but indeed one muſt have a Chriſtian Spirit to act up to them: For, 'tis Grace alone that can ſuppreſs the diſorderly Emotions of Self-Love. When I preſs't you with the Authority of SOCRATES and PLATO, you wou'd not reſign your Judgment to their's: and now, ſince Reaſon itſelf begins to convince you; and that I need not inforce the Truth from Authorities; what if I ſhou'd ſhew you after all, that I have only us'd their Arguments on this Subject.

B. Is it poſſible? I ſhou'd be very glad of it.

A. Well

A. Well then: PLATO introduces SOCRATES diſcourſing with GORGIAS a famous Rhetorician, and CALLICLES, one of his Diſciples. This GORGIAS was ISOCRATES' Maſter; and (as TULLY tells us,) he was the firſt Man that boaſted of his being able to talk eloquently on every thing: in which ridiculous Vanity he was afterwards imitated by other *Greek* Declaimers. Theſe two Men, GORGIAS, and CALLICLES, harangued plauſibly enough on every Subject; being Wits that ſhone in Converſation: and had no other Buſineſs but to talk finely. However they wanted what * SOCRATES wiſh't every Man to have; ſolid Principles of Morality, and a ſedate juſt way of Reaſoning. PLATO therefore having ſhewn what a ridiculous Turn of Mind theſe Men had; he repreſents SOCRATES as diverting himſelf with their Folly, and facetiouſly puzzling the two Orators ſo much, that they cou'd not

* — Inventi ſunt qui, cum ipſi doctrina, & ingeniis abundarent, a re autem civili & negotiis, animi quodam judicio abhorrerent, hanc dicendi exercitationem exagitarent, atque contemnerent. Quorum Princeps SOCRATES fuit, is qui omnium eruditorum teſtimonio, totiuſque judicio *Gracia*, cum prudentia, & acumine, & venuſtate, & ſubtilitate, tum vero eloquentia, varietate, copia, quamcumque in partem dediſſet, *Omnium* fuit facile princeps— cujus ingenium varioſque Sermones immortalitati ſcriptis ſuis PLATO tradidit—

CICERO *de Orat.* lib. j. §. 16.

not tell him what Eloquence is. Then he proves that Rhetorick, (which was the Profeſſion of theſe Declaimers) is not truly an *Art*: For, according to him, "an Art "is a regular Diſcipline, which teaches "Men to do ſomething that will help to "make them wiſer, or better than they "are." So that he allows of no other *Arts* but the *Liberal* ones: And he ſhews that even theſe are perverted, when they are apply'd to any other End beſides training up Men to Virtue. He proves that this was not the Aim of the Rhetoricians: that even THEMISTOCLES and PERICLES had quite other Views; and that therefore they were not truly Orators. He ſays thoſe famous Men only perſuaded the *Athenians* to make Harbours; and build Walls; and obtain Victories: They only made their Citizens wealthy, warlike, and powerful; and were afterwards ill-treated for it: which was really no more than they might have expected. If they had render'd the People good and virtuous by their Rhetorick, they wou'd have been ſure of a juſt Recompence: For, he who makes Men upright, and good, cannot loſe the Reward of his Labour; ſeeing Virtue, and Ingratitude, are inconſiſtent. I need not tell you all the Arguments he uſes to ſhew how uſeleſs ſuch falſe Rhetorick is:

for,

for, all that I have ſaid hitherto on this Point, in my own Name, is really taken from him. It will be more proper to repreſent to you what he ſays of the Evils that theſe vain Haranguers occaſion in the Republick.

B. It is evident that ſuch Rhetoricians were dangerous in the *Grecian* Commonwealths, where they cou'd miſlead the People; and uſurp the Government.

A. That is the chief Danger that SOCRATES apprehended from them. But the Principles he lays down, on this occaſion, reach a great deal further. In fine, tho' you and I ſpeak now of ordering a Commonwealth; our Inquiry, and Concluſions are not applicable to Democracy alone; but to every kind of Government, whether it be ſtrictly a *Republick*, an *Ariſtocracy*, or a *Monarchy*. So that the particular Form of Government does not enter into the preſent Queſtion. For in all Countries, the Rules of SOCRATES are equally uſeful.

C. I wiſh you wou'd explain them to us.

A. He ſays that ſeeing a Man is compos'd of a Mind, and a Body; he ought to improve them both. Now there are two Arts that concern the Mind; and two others, that relate to the Body. The two that belong to the Mind, are *Moral* Philo-

Philoſophy, and the Knowledge of the *National* Laws. Under the Head of Moral Philoſophy he comprehends the Laws of Nature and Nations; and all thoſe Dictates of Philoſophy that are proper to govern the Inclinations and Manners of the whole Republick, as well as of every individual Member of it. He conſider'd the ſecond Art, as a Remedy that is to be us'd to ſuppreſs Falſhood, Injuſtice, and the like Diſorders among the Citizens: For, by it Law-Suits are determin'd; and Crimes are puniſh't. So that moral Philoſophy ſerves to prevent Evil; and the Knowledge of the Laws and Conſtitution, to puniſh it. There are likewiſe two Arts for managing the Body; the *Gymnaſtick* Art, which by due Exerciſe and Temperance, renders it healthy, active, vigorous, and graceful; (for, you know, Sir, the Antients made a wonderful Uſe of this Art; which we have now quite loſt;) and the Knowledge of *Phyſick* which cures the Body, when it's Health is loſt, or impair'd. The Gymnaſtick Art aſſiſts the Body, as Moral Philoſophy doth the Soul; namely to form, and improve it: And Skill in Medecine is helpful to the Body, as the Knowledge of the Laws is to the Mind; for correcting and curing Diſorders. But this wiſe Inſtitution was alter'd, ſays SOCRATES;

CRATES: Inſtead of a ſolid practical Philoſophy, we have only the vain Subtilty of wrangling Sophiſts: a Set of ſpurious Philoſophers who abuſe Reaſon: and, having no Senſe of publick Good, aim only at promoting their own ſelfiſh Ends. Inſtead of attaining a thorough Inſight into the National Laws, People are amuſed and miſled by vain-glorious Oſtenſtation of theſe Rhetoricians, who endeavour only to pleaſe and dazle the Mind; and inſtead of recommending the Knowledge of the publick Conſtitution, and the Adminiſtration of Juſtice, (which being the Medicin of the Soul, ſhou'd be apply'd to cure it's diſorderly Paſſions,) theſe falſe Orators think of nothing but how to ſpread their own Reputation. And with regard to the Body, (ſays SOCRATES) the Gymnaſtick Art begins to be exchang'd for Skill in Dreſs; which gives the Body but falſe deceitful Ornaments. Whereas we ought to deſire only ſuch a natural Comelineſs as reſults from Health of Body, and due Proportion of its Members; which muſt be acquir'd and preſerv'd by Temperance and Exerciſe. The proper and ſeaſonable Uſe of Medicin is likewiſe laid aſide to make room for delicious Diſhes, and ſuch palatable Things as raiſe and enſnare the Appetite. And inſtead of carrying off groſs Humours from the Body

by proper Evacuations, to reſtore its Health; Nature is clog'd and over-charg'd; and a falſe Appetite is excited by all the various ways of Luxury and Intemperance. He farther obſerves, that thoſe Orators, who in order to cure Men, ſhou'd have given them bitter Phyſick, and with Authority have inculcated the moſt diſagreeable Truths; have on the contrary done for the Mind, what Cooks do for the Body: Their Rhetorick is only an Art of dreſſing up Delicacies to gratify the corrupted Taſte of the People. All their Concern is to pleaſe and ſooth them, by raiſing their Curioſity and Admiration. For, theſe Declaimers harangue only for themſelves. He concludes his Remarks with aſking, Where are thoſe Citizens whom the Rhetoricians have cur'd of their vicious Habits? Whom have they made ſober and virtuous? Thus SOCRATES deſcribes the general Diſorders, and Corruption of Manners that prevail'd in *his* Time. But does he not talk like * One of

* --- *The Ornaments of Speaking --- are much degenerated from their original Uſefulneſs. They were at firſt, no doubt, an admirable Inſtrument in the Hands of wiſe Men, when they were only employ'd to deſcribe Goodneſs, Honeſty, Obedience; in larger, fairer, and more moving Images; to repreſent Truth cloath'd with Bodies; and to bring Knowledge back again to our very Senſes, whence it was at firſt deriv'd to our Underſtanding. But now they are generally chang'd to worſe Uſes: they make the* Fancy *diſguſt*

of the preſent Age, who obſerves what paſſes among us; and ſpeaks of the Abuſes that reign in our own Days? Now you have heard the Sentiments of this wiſe Heathen: what do you ſay of that Eloquence which tends only to pleaſe, and give pretty Deſcriptions; when (as he ſays) we ought to cauterize, and cut to the Quick; and earneſtly endeavour to cure People's Minds by the Bitterneſs of Remedies, and the Severity of an abſtemious Diet? I appeal to your own Judgment in this Caſe: if you were ſick, wou'd you be pleas'd with a Phyſician, who in the Extremity of your Illneſs ſhou'd waſte his Time, and amuſe you with explaining to you ſome fine Hypotheſis in an elegant Stile; inſtead of making pertinent Inquiries into the Cauſe, and Symptoms of your Diſtemper; and preſcribing ſuitable Remedies. Or, in a Trial at Law, where your Eſtate, or your Life were at ſtake, what would you think of your Lawyer, if he ſhou'd play the Wit in your Defence, and fill his Pleading with Flowers of Rhetorick and quaint Turns, inſtead of arguing with Gravity, Strength of Reaſon, and

diſguſt the beſt Things, if they come ſound and unadorn'd: they are in open defiance againſt Reaſon; profeſſing not to hold much Correſpondence with that; but with it's Slaves, the Paſſions: they give the Mind a Motion too changeable and bewitching, to conſiſt with right Practice. —

Bp. SPRAT's Hiſt. of the Royal Society, p. 111, 112.

Earneſtneſs, to gain your Cauſe? Our natural Love of Life, and Well-being, ſhows us plainly the Abſurdity of falſe Oratory, and of the unſeaſonable Oſtentation of it, in ſuch Caſes as I have now mentioned: but we are ſo ſtrangely unconcern'd about Religion, and the moral Conduct of Life, that we do not obſerve the ſame Ridicule in careleſs, vain-glorious Orators; who yet ought to be the ſpiritual Phyſicians and Cenſors of the People. Indeed the Sentiments of SOCRATES on this Subject ought to make us aſham'd.

B. I perceive clearly enough that, according to your Reaſoning, Orators ought to be the Defenders of the Laws, and Inſtructors of the People to teach them true Wiſdom and Virtue. But among the *Romans* the Rhetorick of the Bar was otherwiſe employ'd.

A. That was certainly the End of it. For, when Orators had not occaſion to repreſent in their Diſcourſes, the general Wants of the Republick: they were oblig'd to protect Innocence, and the Rights of particular Perſons. And it was on this Account that their Profeſſion was ſo much honour'd; and that TULLY gives us ſuch a * lofty Character of a true Orator. *B.*

* Neque verò mihi quidquam præſtabilius videtur, quam poſſe dicendo tenere Hominum cœtus, mentes allicere,

B. Let us hear then how Orators ought to ſpeak. I long to know your Thoughts on this Point: ſeeing you deny the finical, florid manner of ISOCRATES, which is ſo much admir'd and imitated by others.

A. Inſtead of giving you my own Opinion, I ſhall go on to lay before you the Rules that the Antients give us: but I ſhall only touch upon the chief Points: For, I ſuppoſe, you don't expect that I ſhould enter into an endleſs Detail of the Precepts of Rhetorick. There are but too many uſeleſs ones; which you muſt have read in thoſe Books where they are copiouſly explain'd. It will be enough if we conſider the moſt important Rules. PLATO in his *Phædrus* ſhews us, that the greateſt Fault of Rhetoricians is their ſtudying the Art of Perſwaſion, before they have learn'd, (from the Principles of

ſicere, voluntates conpellere quo velit; unde autem velit, deducere. Hæc una res in omni libero populo, maximeque in pacatis tranquilliſque civitatibus præcipuè ſemper floruit, ſemperque dominata eſt. Quid enim eſt aut tam admirabile, quam ex infinita multitudine hominum exiſtere unum, qui id quod omnibus Naturâ ſit datum, vel ſolus, vel cum paucis facere poſſit? — aut tam potens, tamque magnificum, quam populi motus, Judicum religiones, Senatus gravitatem, unius oratione converti? — ac ne plura, quæ ſunt penè innumerabilia, conſecter, comprehendam brevi; ſic enim ſtatuo, perfecti Oratoris moderatione, & ſapientia, non ſolum ipſius Dignitatem, ſed & privatorum plurimorum, & univerſæ Reipublicæ ſalutem maximè contineri —

CIC. *de Orat. lib.* i. §. 8.

true Philoſophy,) what thoſe things are of which they ought to perſwade Men. He wou'd have Orators begin with the Study of Mankind in general; and then apply themſelves to the Knowledge of the particular Genius and Manners of thoſe whom they may have Occaſion to inſtruct and perſwade. So that they ought firſt of all to know the Nature of Man, his chief End, and his true Intereſt; the Parts of which he is compos'd, his Mind, and his Body; and the true Way to make him happy: They ought likewiſe to underſtand his Paſſions, the Diſorders they are ſubject to, and the Art of governing them; how they may be uſefully rais'd, and employ'd on what is truly good; and, in fine, the proper Rules to make him live in Peace, and become entirely ſociable. After this general Study, comes that which is particular. Orators ought to know the Laws and Cuſtoms of their Country; and how far they are agreeable to the Genius and Temper of the People; what are the Manners of the ſeveral Ranks and Conditions among 'em; their different Ways of Education; the common Prejudices, and ſeparate Intereſts that prevail in the preſent Age; and the moſt proper Way to inſtruct and reform the People. You ſee Sir, this Knowledge comprehends all the ſolid Parts of Philoſophy and Politicks,

So

So that PLATO meant to ſhew us, that none but a Philoſopher can be a true Orator. And 'tis in this Senſe we muſt underſtand all he ſays in his GORGIAS, againſt the Rhetoricians; I mean, that Set of Men who made Profeſſion of talking finely, and perſwading others: without endeavouring to know, from ſolid Philoſophy, what one ought to teach them. In ſhort, according to PLATO, the true Art of Oratory conſiſts in underſtanding thoſe uſeful Truths of which we ought to convince People; and the Art of moving their Paſſions, in order to Perſwaſion. * CICERO ſays almoſt the very ſame things. He ſeems, at firſt, to think that an Orator ſhou'd know every thing; becauſe that he may have occaſion to ſpeak on all ſorts of Subjects; and (as SOCRATES obſerv'd before him) † a Man can never talk well on a Point of which he is not intirely

* Ac mea quidem ſententia nemo poterit eſſe omni laude cumulatus Orator, niſi erit omnium rerum magnarum, atque artium ſcientiam conſecutus. *De Orat. lib.* i. §. 6. Oratorem plenum atque perfectum eſſe eum dicam, qui de omnibus rebus poſſit variè copioſéque dicere. *Ibid.* §. 13. Verum enim oratori quæ ſunt in hominum vita, quandoquidem in ea verſetur orator, atque ea eſt ei ſubjecta materies, OMNIA quæſita, audita, lecta, diſputata, tractata, agitata eſſe debent. *Lib.* iij. §. 14.

† Etenim ex rerum cognitione efflorescat, & redundet oportet Oratio: quæ, niſi ſubeſt res ab Oratore percepta, & cognita, inanem quandam habet elocutionem, & penè puerilem. *De Orat. lib.* j. §. 6.

Maſter. But afterwards, becauſe of the preſſing Neceſſities and Shortneſs of Life, TULLY inſiſts only upon thoſe Parts of Knowledge that he thinks the moſt neceſſary for an Orator. He wou'd have him at leaſt well inſtructed in all that Part of * Philoſophy which relates to the Conduct and Affairs of ſocial Life. But above all Things he wou'd have an Orator † know the Frame of Man, both with regard to his Soul, and Body, and the natural Tendency and Force of his Paſſions; becauſe the great End of Eloquence is to move the ſecret Springs of them. He reckons the ‡ Knowledge of the Laws, and

* Poſitum ſit igitur in primis — ſine Philoſophia non poſſe effici, quem quærimus Eloquentem — nec verò ſine Philoſophorum diſciplina, genus, & ſpeciem cujuſque rei cernere, neque eam definiendo explicare, nec tribuere in partes poſſumus: nec judicare quæ vera, quæ falſa ſint; neque cernere conſequentia, repugnantia videre, ambigua diſtinguere. Quid dicam de natura rerum cujus cognitio magnam orationis ſuppeditat copiam? De Vita, de Officiis, de Virtute, de Moribus? *Orat.* §. 4.

† Omnes animorum motus quos hominum generi, rerum natura tribuit, penitus pernoſcendi. — *De Orat. lib.* j. §. 5. — Num admoveri poſſit oratio ad ſenſus animorum, atque motus vel inflammandos, vel etiam extinguendos (quod unum in oratore dominatur,) ſine *diligentiſſimâ perveſtigatione* earum omnium rationum quæ de *naturis* humani generis, ac moribus, a Philoſophis explicatur — *De Orat. lib.* j. §. 14. Quare hic locus de VITA & MORIBUS, totus eſt oratori perdiſcendus. *Ibid.* §. 15.

‡ Bibliothecas mehercule omnium Philoſophorum unus mihi videtur duodecim Tabularum libellus, ſi quis

Legum

and Conſtitution, to be the Foundation of all publick Diſcourſes: but he does not think a thorough Inſight into all the particular Caſes and Queſtions in Law to be neceſſary; becauſe, upon occaſion, one may have recourſe to experienc'd Lawyers, whoſe peculiar Profeſſion it is to underſtand and diſentangle ſuch intricate Points. He thinks, with PLATO, that an Orator ſhou'd be a * Maſter of Reaſoning; and know how to define, and argue, and unravel the moſt ſpecious Sophiſms. He ſays we deſtroy Eloquence, if we ſhou'd ſeparate it from Philoſophy: For then, inſtead of wiſe Orators, we ſhou'd have only trifling injudicious Declaimers. He further requires not only an exact Knowledge of all the Principles of Ethicks; but likewiſe that the Orator be fully acquainted with

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Legum fontes, & capita viderit, & auctoritatis pondere & utilitatis ubertate ſuperare. Ac ſi nos, id quod maxime debet, noſtra PATRIA delectat, ---- Cujus primum nobis Mens, mos, diſciplina nota eſſe debet: vel quia eſt patria, parens omnium noſtrum, vel quia tanta ſapientia fuiſſe in jure conſtituendo putanda eſt, quanta fuit in his tantis operibus Imperii comparandis. *De Orat. lib.* j. §. 44.

* Nec vero Dialecticis modo ſit inſtructus, ſed habeat omnes PHILOSOPHIÆ notos, & tractatos locos. Nihil enim de Religione, nihil de morte, nihil de pietate, nihil de caritate patriæ; nihil de bonis rebus, aut malis; nihil de virtutibus, aut vitiis ---- nihil, inquam, ſine ea ſcientia, quam dixi, graviter, ample, copioſe dici, & explicari poteſt. *Orat.* §. 33.

with † Antiquity. He recommends the careful Peruſal of the antient *Greek* Writers, eſpecially the Hiſtorians; both for their Stile, and for the Hiſtorical Facts they relate. He particularly enjoins the ‡ the Study of the Poets: becauſe of the great Reſemblance there is betwixt the Figures of Poetry, and thoſe of Eloquence. In fine, he often declares that an Orator ought to furniſh his Mind with a clear comprehenſive View of Things, before he attempt to ſpeak in publick. I fancy I cou'd almoſt repeat ſome of his Words on this Subject; ſo often have I read them; and ſo ſtrong an Impreſſion did they make on my Thoughts. You will be ſurpriz'd to ſee

† Cognoſcat etiam rerum geſtarum & memoriæ veteris ordinem, maximè ſcilicet noſtræ Civitatis; ſed & imperioſorum Populorum & Regum illuſtrium — neſcire enim quid antea, quàm natus ſis, acciderit, id eſt ſemper eſſe puerum — Commemoratio autem Antiquitatis, exemplorumque prolatio ſumma cum delectatione, & auctoritatem orationi affert, & fidem. *Orat.* §. 34. — Apud *Græcos* autem eloquentiſſimi homines remoti a cauſis forenſibus, cum ad cæteras res illuſtres, tum ad ſcribendam hiſtoriam maximè ſe applicaverunt. Namque & HERODOTUS — & poſt illum THUCYDIDES omnes dicendi artificio mea ſententia facile vicit — Denique etiam a Philoſophia profectus princeps XENOPHON — *De Orat. lib.* ij. §. 13, 14.

‡ Legendi etiam poetæ, cognoſcenda Hiſtoria, omnium bonarum artium ſcriptores. *De Orat. lib.* j. §. 34. — Eſt enim finitimus oratori poeta, numeris adſtrictior paulò, verborum autem licentia liberior; multis verò ornandi generibus ſocius ac penè par; in hoc quidem certè propè idem, nullis ut terminis circumſcribat aut definiat jus ſuum, quo minus ei liceat eadem illa facultate, & copia vagari qua velit. *Ibid.* §. 16.

ſee how much Knowledge, and how many * Qualities he requires. "An Orator, ſays he, ought to have the Acuteneſs of Logicians, the Knowledge of "Philoſophers, the Stile almoſt of the "Poets; the Elocution and Geſture of "the fineſt Actors." Conſider now how much Application muſt be neceſſary to attain all this.

C. I have obſerv'd indeed, on ſeveral Occaſions, that ſome Orators, tho' they have good natural Parts, want a Fund of ſolid Knowledge. Their Heads ſeem unfurniſh't: and one cannot but perceive they labour hard for Matter to fill up their Diſcourſes. They do not ſeem to ſpeak from the Abundance of their Hearts, as if they were full of uſeful Truths: but they talk as if they were at a loſs for the very next Thing they are to ſay.

A. CICERO takes notice of theſe kind of People; who live always, as it were, from Hand to Mouth, without laying up any Stock

* Non quæritur mobilitas linguæ, non celeritas verborum, non denique ea quæ nobis non poſſumus fingere, facies, vultus, ſonus. In oratore autem acumen Dialecticorum, ſententiæ Philoſophorum, verba prope Poetarum, memoria Juris conſultorum, vox Tragœdorum, geſtus penè ſummorum Actorum, eſt requirendus. Quamobrem nihil in hominum genere rarius perfecto oratore inveniri poteſt: quæ enim ſingularum rerum artifices, ſingula ſi mediocriter adepti ſunt, probantur, ea niſi omnia ſumma ſunt in oratore, probari non poſſunt. *De Orat. lib. i. §. 28.*

Stock of Proviſion. But the Diſcourſes of ſuch Declaimers appear always thin and half-ſtarv'd, whatever Pains they take about them. Tho' theſe Men cou'd afford three Months for ſtudying a publick Harangue, ſuch particular Preparations, however troubleſome, muſt needs be very imperfect: and any judicious Hearer will eaſily diſcern their Defects. They ought to have imploy'd ſeveral Years in laying up a plentiful Store of ſolid Notions: and then after ſuch a general Preparation, their particular Diſcourſes wou'd coſt them but little Pains. Whereas if a Man, without this preparatory Study, lay out all his Application upon particular Subjects, he is forc'd to put off his Hearers with * florid Expreſſions, gaudy Metaphors, and jingling Antitheſes. He delivers nothing

* *There are two Extremes to be avoided with the utmoſt Care, the frigid Stile, and the boyiſh. The former renders a Diſcourſe dry and inſipid, by a Languor and Flatneſs of Expreſſion: the latter renders it ungrateful and ſhocking, by a ſwelling Loftineſs, and affected Amplification — Thoſe who uſe the frigid Stile, employ pompous Expreſſions when the Subject requires plain ones: and they who affect the boyiſh Stile, make uſe of low Expreſſions when the Matter requires the loftieſt. But our Language is become ſo modeſt, ſo reſerv'd, and ſo ſcrupulous, that the frigid Stile includes all ſuch Expreſſions as are too ſtrong, or too ſparkling; too bold and hardy Metaphors, and frequent Turns of Wit. And the boyiſh Stile comprehends Strokes of Humour, and quaint Conceits upon ſerious Subjects; too looſe and heavy Repetitions in thoſe Parts of a Diſcourſe that ought to be cloſe and conciſe; too violent Exaggerations, and too laborious Figures.*

thing but indeterminate common-place Notions; and patches together Shreds of Learning and Rhetorick which any one may ſee were not made one for another. He never goes to the Bottom of Things, but ſtops in ſuperficial Remarks, and oft-times in falſe ones. He is not able to ſhew Truths in their proper Light, and full Extent; becauſe all general Truths are neceſſarily connected among themſelves: ſo that one muſt underſtand almoſt all of them, before he can treat judiciouſly of any one.

C. However many of our publick Speakers get Repute by thoſe ſlight Attainments you ſo much deſpiſe.

A. It is true, they are applauded by Women and the undiſcerning Multitude, who are eaſily dazl'd and impos'd on: but this Repute is very precarious; and cou'd not ſubſiſt long if it were not ſupported by a Cabal of Acquaintance, and the Zeal or Humour of a Party. They who know the true End and * Rules of Elo-

* *Expreſſion is the Dreſs of Thought, and ſtill*
Appears more decent, as more ſuitable:
A low Conceit in pompous Words expreſt,
Is like a Clown in regal Purple dreſt.
For different Styles with different Subjects ſort;
As ſeveral Garbs with Country, Town, and Court.
Some by old Words to Fame have made Pretence:
Antients in Phraſe, mere Moderns in their Senſe!
Such labour'd Nothings, in ſo ſtrange a Style,
Amaze th' Unlearn'd, and make the Learned ſmile.
Mr. POPE's Eſſay on Criticiſm.

Eloquence, cannot hear ſuch empty vain Haranguers without Satiety, Diſguſt, and Contempt.

C. It ſeems then you wou'd have a Man wait ſeveral Years before he attempt to ſpeak in publick: For the Flower of his Age muſt be ſpent in attaining that vaſt Fund of Knowledge you reckon neceſſary to an Orator: and then he muſt be ſo far advanc'd in Years, that he will have but little Time to exert his Talents.

A. I wou'd have him begin to exert them betimes: for I know very well how great the Power of Action is. But under the Pretence of exerciſing his Parts, I wou'd not have him immediately engage himſelf in any kind of Employment that will take off his Mind from his Studies. A Youth may try his Skill, from time to time: but for ſeveral Years, a careful Peruſal of the beſt Authors ought to be his main Buſineſs.

C. Your judicious Obſervation puts me in mind of a Preacher I am acquainted with; who lives, as you ſay, from hand to mouth; and never thinks of any Subject till he be obliged to treat of it: and then he ſhuts himſelf up in his Cloſet, turns over his Concordance, *Combefix* and *Polyanthea*, his Collections of Sermons; and Common-place Book of ſeparate Sentences

tences and Quotations that he has gather'd together.

A. You cannot but perceive, Sir, that this Method will never make him an able judicious Preacher. In ſuch Caſes, a Man cannot talk with Strength and Clearneſs: he is not ſure of any thing he ſays: nor doth any thing flow eaſily from him. His whole Diſcourſe has a borrow'd Air; and looks like an awkard Piece of Patch-work. Certainly thoſe are much to be blam'd, who are ſo impatiently fond of ſhowing their Parts.

B. Before you leave us, Sir, pray tell us what you reckon the chief Effect of Eloquence.

A. PLATO ſays an Oration is ſo far eloquent as it affects the Hearer's Mind. By this Rule you may judge certainly of any Diſcourſe you hear. If an Harangue leave you cold and languid; and only amuſes your Mind, inſtead of enlightening it; if it does not move your Heart and Paſſions, however florid and pompous it may be, it is not truly eloquent. TULLY approves of PLATO's Sentiments on this Point; and tells us * that the whole Drift and Force of a Diſcourſe ſhou'd tend to move thoſe ſecret Springs of Action that Nature has plac'd in the Hearts of Men. Wou'd you then conſult your own Mind to know whether thoſe you hear be truly eloquent?

* Lib. I. §. 5. Lib. II. §. 82.

eloquent? If they make a lively Impreſſion upon you, and gain your Attention and Aſſent to what they ſay; if they move and animate your Paſſions, ſo as to * raiſe you above yourſelf, you may be aſſur'd they are true Orators. But if inſtead of affecting you thus, they only pleaſe or divert you, and make you admire the Brightneſs of their Thoughts, or the Beauty and Propriety of their Language, you may freely pronounce them to be mere Declaimers.

* See Longinus §. vij.

B. Stay a little, Sir, if you pleaſe, till I aſk you a few more Queſtions.

A. I wiſh I cou'd ſtay longer, Gentlemen; for your Converſation is very engaging: but I have an Affair to diſpatch which will not admit of Delay. To-morrow I will wait on you again: and then we ſhall finiſh this Subject at our leiſure.

B. Adieu, then, Sir, till To-morrow.

THE SECOND DIALOGUE.

B. YOU are extremely kind, Sir, in coming ſo punctually. Your Converſation Yeſterday was ſo agreeably inſtructive, that we long'd impatiently to hear you again upon the ſame Subject.

C. For my part, I made what Haſte I cou'd, leſt I ſhou'd have come too late: For, I was unwilling to loſe any part of your Diſcourſe.

A. Such Conferences are very uſeful, among thoſe who really love Truth, and talk with Temper: for then they exchange their beſt Thoughts, and expreſs them as clearly as they can. As for myſelf, Gentlemen, I find an Advantage in converſing with you; ſeeing you are not diſpleas'd at the Freedom I take.

B. Let us leave off Compliments, Sir; I know beſt how to judge of myſelf: and

I perceive clearly that without your Aſſiſtance I ſhou'd have continu'd in ſeveral Errors. I intreat you, Sir, to go on, and ſet me intirely right in my Notions of Eloquence.

A. Your Miſtakes, (if you will allow me to call them ſo,) prevail among moſt People of Worth and Learning who have not examin'd this Matter to the Bottom.

B. Let us not loſe Time in Preamble: we ſhall have a thouſand Things to ſay. Proceed therefore, Sir, to rectify my Miſtakes; and begin at the Point where we left off Yeſterday.

A. Of what Point were we talking, when we parted? I have really forgot.

C. You were ſpeaking of that kind of Eloquence which conſiſts intirely in moving the Paſſions.

B. Yes: but I cou'd not well comprehend that the whole Deſign of Rhetorick is to move the Paſſions. Is that your Opinion, Sir?

A. By no means.

C. It ſeems then I miſtook you Yeſterday.

A. What wou'd you ſay of a Man who ſhou'd perſwade without any Proof; and affect his Hearers, without inlightening them? You cou'd not reckon him a true Orator. He might ſeduce People by this Art of perſwading them to what he wou'd, without

without ſhewing them that what he recommends is right. Such a Perſon muſt prove very dangerous in the Commonwealth: as we have ſeen before from the Reaſoning of SOCRATES.

B. It is very true.

A. But on the other hand, what wou'd you think of a Man, who in his publick Diſcourſes ſhou'd demonſtrate the Truth, in a plain, dry, exact, methodical manner; or make uſe of the Geometrical way of Reaſoning; without adding any thing to adorn or enliven his Diſcourſe? wou'd you reckon him an Orator?

B. No: I ſhou'd think him a Philoſopher only.

A. To make a compleat Orator then, we muſt find a Philoſopher who knows both how to demonſtrate any Truth; and at the ſame time, to give his accurate Reaſoning all the natural Beauty and Vehemence of an agreeable, moving Diſcourſe, to render it intirely eloquent. And herein lies the Difference betwixt the clear convincing Method of Philoſophy; and the affecting, perſwaſive Art of Eloquence.

C. What do you ſay is the Difference?

A. I ſay a Philoſopher's Aim is merely to demonſtrate the Truth, and gain your Aſſent; while the Orator not only con-

vinces your Judgment, but commands your Paſſions.

C. I don't take your Meaning exactly yet. When a Hearer is fully convinc'd, what is there more to be done?

A. There is ſtill wanting what an Orator wou'd do more than a Metaphyſician, in proving the Exiſtence of God. The Metaphyſician wou'd give you a plain Demonſtration of it; and ſtop at the ſpeculative View of that important Truth. But the Orator wou'd further add whatever is proper to excite the moſt affecting Sentiments in your Mind; and make you love that glorious Being whoſe Exiſtence he had proved. And this is what we call Perſwaſion.

C. Now I underſtand you perfectly well.

A. You ſee then what Reaſon CICERO had to ſay, that we muſt never ſeparate Philoſophy from Eloquence. For, the Art of perſwading without Wiſdom, and previous Inſtruction, muſt be pernicious: And Wiſdom alone, without the Art of Perſwaſion, can never have a ſufficient Influence on the Minds of Men; nor allure them to the love and practice of Virtue. I thought it proper to obſerve this by the by, to ſhew you how much thoſe of the laſt Age were miſtaken in their Notions of this Matter. For, on the one hand

hand there were ſome Men of polite Learning, who valued nothing but the Purity of Languages, and Books elegantly written; but having no ſolid Principles of Knowledge, with their Politeneſs and Erudition, they were generally Libertines. On the other hand, there were a Set of dry, formal Scholars, who deliver'd their Inſtructions in ſuch a perplext, dogmatical, unaffecting manner as diſguſted every body. Excuſe this Digreſſion. I return now to the Point; and muſt remind you that *Perſwaſion* has this Advantage beyond mere Conviction, or Demonſtration; that it not only ſets Truth in the fulleſt Light, but repreſents it as amiable; and engages Men to love and purſue it. * The whole Art of Eloquence therefore conſiſts in inforcing the cleareſt Proofs of any Truth, with ſuch powerful Motives as may affect the Hearers, and employ their Paſſions to juſt and worthy Ends; to raiſe their Indignation, at Ingratitude; their Horror, againſt Cruelty: their Compaſ-

* —Omnes animorum motus, quos hominum generi rerum natura tribuit, penitus pernoſcendi; quòd omnis vis ratioque dicendi in eorum qui audiunt, mentibus aut ſedandis, aut excitandis, exprimenda eſt. CIC. *de Orat. lib.* j. §. 5. Maximaque pars orationis admovenda eſt ad animorum motus nonnunquam aut cohortatione, aut commemoratione aliqua, aut in ſpem, aut in metum, aut ad cupiditatem, aut ad gloriam concitandos: ſæpe etiam a temeritate, iracundia, ſpe, injuria, crudelitate revocandos. *Ibid. lib.* ij. §. 82.

ſion, for the Miſerable; their Love, of Virtue: and to direct every other Paſſion to its proper Objects. This is what PLATO calls affecting the Minds of an Audience; and moving their Bowels. Do you underſtand me, Sir?

B. Very plainly: and I ſee too that Eloquence is not a trifling Invention to amuſe and dazle People with pompous Language; but that 'tis a very ſerious Art; and ſerviceable to Morality.

A. It is both a ſerious and a difficult Art. For which Reaſon TULLY ſaid he had heard ſeveral Perſons declaim in an elegant engaging manner; but that there were but very few compleat Orators, who knew how to ſeize, and captivate the Heart.

C. I am not ſurpriz'd at that: For I ſee but very few who aim at it: Nay I freely own that CICERO himſelf who lays down this Rule, ſeems oftentimes to forget it. What do you think of thoſe Rhetorical Flowers with which he embelliſheth his Harangues? They might amuſe the Fancy, but cou'd not touch the Heart.

A. We muſt diſtinguiſh, Sir, betwixt TULLY's Orations. Thoſe he compos'd in his Youth (when he chiefly aim'd at eſtabliſhing his Character,) have oft-times the gay Defect you ſpeak of. He was then full of Ambition; and far more

con-

concern'd for his own Fame, than for the Juſtice of his Cauſe. And this will always be the Caſe when People employ one to plead for them, who regards their Buſineſs no farther than as it gives him an Opportunity of diſtinguiſhing himſelf, and of ſhining in his Profeſſion. Thus we find that among the *Romans* their Pleading at the Bar, was oft-times nothing elſe but a pompous Declamation. After all, we muſt own that TULLY's * youthful and

* Nunc cauſa perorata, res ipſa & periculi magnitudo, *C. Aquilli*, cogere videtur, ut te, atque eos, qui tibi in conſilio ſunt, obſecret, obteſteturque *P. Quintius* per ſenectutem ac ſolitudinem ſuam, nihil aliud, niſi ut veſtræ naturæ, bonitatique obſequamini: ut, cum veritas hæc faciat, plus hujus inopia poſſit ad miſericordiam quam illius opes ad crudelitatem — Si quæ pudore ornamenta ſibi peperit, *Nevi*, ea poteſt contra petulantiam, te defendente, obtinere; ſpes eſt & hunc miſerum atque infelicem aliquando tandem poſſe conſiſtere. Sin & poterit *Nevius* id quod libet; & ei libebit, quod non licet; quid agendum eſt? Qui Deus appellandus eſt? cujus hominis fides imploranda? — ab ipſo [*Nevio*] repudiatus, ab amicis ejus non ſublevatus; ab omni magiſtratu agitatus atque perterritus, quem præter te appellet, [*C. Aquilli*] habet neminem: Tibi ſe, tibi ſuas omnes opes fortunaſque commendat: tibi committit exiſtimationem ac ſpem reliquæ vitæ. Multis vexatus contumelijs, plurimis jactatus injurijs non *turpis* ad te, ſed *miſer* confugit; e fundo ornatiſſimo dejectus, ignominijs omnibus appetitus — Itaque te hoc obſecrat, *C. Aquilli*, ut quam exiſtimationem, quam honeſtatem in judicium tuum, prope acta jam ætate decurſaque attulit, eam liceat ei ſecum ex hoc loco efferre; ne is, de cujus officio nemo unquam dubitavit, ſexageſimo denique anno, dedecore, macula, turpiſſimaque ignominia notetur: ne ornamentis ejus omnibus, *Sex. Nevius* pro ſpolijs abutatur: ne per te ferat, quo minus, quæ exiſtimatio *P. Quintium* uſque ad ſenectutem perduxit, eadem uſque ad rogum proſequatur. CIC. *Orat. pro P. Quintio.*

moſt elaborate Orations ſhew a great deal of his moving and perſwaſive Art. But to form a juſt Notion of it, we muſt obſerve the Harangues he made in his more advanc'd Age, for the Neceſſities of the Republick. For then, the Experience he had in the weightieſt Affairs, the Love of Liberty, and the Fear of thoſe Calamities that hung over his Head, made him diſplay the utmoſt Efforts of his Eloquence. When he endeavour'd to ſupport and revive expiring Liberty, and to animate the Commonwealth againſt ANTONY his Enemy; you do not *ſee* him uſe Points of Wit and quaint Antitheſes: He's *then* truly eloquent. Every thing ſeems artleſs, as it ought to be when one is vehement. With a negligent Air he delivers the moſt natural and affecting Sentiments; and ſays every thing that can move and animate the Paſſions.

C. You have often ſpoke of witty Conceits and quaint Turns. Pray, what do you mean by theſe Expreſſions? For I can ſcarce diſtinguiſh thoſe witty Turns from the other Ornaments of Diſcourſe. In my Opinion, all the Embelliſhments of Speech flow from Wit, and a vigorous Fancy.

A. But TULLY thinks, there are many Expreſſions that owe all their Beauty and Ornament to their Force and Propriety;

priety; and to the Nature of the Subject they are apply'd to.

C. I don't exactly underſtand theſe Terms: be pleas'd to ſhew me in a familiar way, how I may readily diſtinguiſh betwixt a Flaſh of Wit, (or quaint Turn,) and a ſolid Ornament, or * noble delicate Thought.

A. Reading, and Obſervation will teach you beſt: there are a hundred different ſorts of witty Conceits.

C. But pray, Sir, tell me at leaſt ſome general Mark by which I may know them: Is it Affectation?

A. Not every kind of Affectation: but a fond Deſire to pleaſe, and ſhew one's Wit.

C. This gives me ſome little Light: but I want ſtill ſome diſtinguiſhing Marks, to direct my Judgment.

A. I'll give you one then, which perhaps will ſatisfy you. We have ſeen that Eloquence conſiſts not only in giving clear convincing Proofs; but likewiſe in the Art of

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* *True WIT is* Nature *to advantage dreſs't,*
What oft' was thought, but ne'er ſo well expreſs't;
Something, whoſe Truth *convinc'd at ſight we find,*
That gives us back the Image of our Mind.
As Shades more ſweetly recommend the Light:
So modeſt Plainneſs *ſet's-off* ſprightly Wit.
For Works may have more Wit than does them good;
As Bodies periſh through Exceſs of Blood.
Mr. POPE's Eſſay on Criticiſm. *p.* 23.

of moving the Paſſions. Now in order to move them, we muſt be able to paint them well; with their various Objects, and Effects. So that I think the whole Art of Oratory may be reduc'd to *proving*, *painting*, and *raiſing* the *Paſſions*. Now all thoſe pretty, ſparkling, quaint Thoughts that do not tend to one of theſe Ends, are only *witty Conceits*.

C. What do you mean by *Painting*? I never heard that Term apply'd to Rhetorick.

|| *See* Longinus §. xv.

A. To || *paint*, is not only to deſcribe Things; but to repreſent the Circumſtances of 'em, in ſuch a * lively ſenſible manner, that the Hearer ſhall fancy he almoſt ſees them with his Eyes. For inſtance: if a dry Hiſtorian were to give an Account of DIDO's Death, he wou'd only ſay; She was overwhelm'd with Sorrow after the Departure of ÆNEAS; and that ſhe grew weary of her Life: So ſhe went up to the top of her Palace; and lying

* Plus eſt evidentia, vel ut alij dicunt, REPRÆSENTATIO, quam perſpicuitas: & illud quidem patet: hæc ſe quodammodo oſtendit --- Magna virtus eſt, res de quibus loquimur, clarè atque ut *cerni videantur*, enunciare. Non enim ſatis efficit, neque ut debet plenè dominatur oratio, ſi uſque ad aures volet, atque ea ſibi judex de quibus cognoſcit, *narrari* credit, non *exprimi*, & *oculis* mentis *oſtendi* ---- Atque hujus ſummæ, judicio quidem meo, virtutis facillima eſt via. *Naturam intueamur, hanc ſequamur* ———

QUINTIL. *lib.* viij. *c.* 3.

lying down on her Funeral-Pile, ſhe ſtab'd herſelf. Now theſe Words wou'd inform you of the Fact; but you do not *ſee* it. When you read the Story in * VIRGIL, he ſets it before your Eyes. When he repreſents all the Circumſtances of DIDO's Diſpair; deſcribes her wild Rage; and Death already ſtaring in her Aſpect; when he makes her ſpeak at the Sight of the Picture and Sword that ÆNEAS

* Talia dicentem jamdudum averſa tuetur,
Huc illuc volvens oculos, totumque pererrat
Luminibus tacitis, & ſic accenſa profatur:
Heu! furijs incenſa feror ——
Tum vero infelix fatis exterrita DIDO,
Mortem orat: tædet cœli convexa tueri.
Ergo ubi concepit furias, evicta dolore,
Decrevitque mori; tempus ſecum ipſa modumque
Exigit ----
At Regina pyrâ, penetrali in ſede, ſub auras
Erecta ingenti, tædis atque ilice ſecta
Intenditque locum ſertis, & fronde coronat
Funerea: ſuper exuvias, enſemque relictum,
Effigiemque toro locat — & crines effuſa ſacerdos
Tercentum tonat ore Deos ----
Ipſa molâ, manibuſque pijs, altaria juxta
Unum exuta pedem vinclis, in veſte recincta
Teſtatur moritura Deos, & conſcia fati
Sidera: tum, ſi quod non æquo fœdere amantes
Curæ Numen habet, juſtumque memorque precatur.
NOX erat: & placidum carpebant feſſa ſoporem
Corpora per terras; ſilvæque & ſæva quierant
Æquora: cum medio volvuntur ſidera lapſu:
Cum tacet omnis ager; pecudes, pictæque volucres,
Quæque lacus late liquidos, quæque aſpera dumis
Rura tenent, ſomno poſitæ ſub nocte ſilenti
Lenibant curas, & corda oblita laborum.
At non infelix animi Phœniſſa; neque unquam
Solvitur in ſomnos, oculiſve aut pectore noctem
Accipit: ingeminant curæ, rurſuſque reſurgens
Sævit amor, magnoque irarum fluctuat æſtu. ——

ÆNEAS left, your Imagination transports you to *Carthage*; where you see the † *Trojan* Fleet leaving the Shore, and the Queen quite inconsolable. You enter into all her Passions, and into the Sentiments of the suppos'd Spectators. It is not VIRGIL you then hear: You are too attentive to the ‡ last Words of unhappy

† Et jam prima novo spargebat lumine terras
Tithoni croceum linquens Aurora cubile:
Regina e speculis ut primum albescere lucem
Vidit, & æquatis classem procedere velis;
Littoraque, & vacuos sensit sine remige portus;
Terque quaterque manu pectus percussa decorum,
Flaventesque abscissa comas: pro *Jupiter!* ibit
Hic, ait, & nostris illuserit advena regnis?
Non arma expedient? totaque ex urbe sequentur?
Diripientque rates alij navalibus? ite,
Ferte citi flammas, date vela, impellite remos.
Quid loquor? aut ubi sum? quæ mentem insania mu-
Infelix *Dido!* num te facta impia tangunt? (tat?
Hæc ait: & partes animum versabat in omnes,
Invisam quærens quamprimum abrumpere lucem.

‡ At trepida, & cæptis immanibus effera *Dido*
Sanguineam volvens aciem, maculisque trementes
Interfusa genas, & pallida morte futura,
Interiora domus irrumpit limina, & altos
Conscendit furibunda rogos, ensemque recludit
Dardanium; non hos quæsitum munus in usus.
Hic postquam Iliacas vestes, notumque cubile
Conspexit, paulum lachrymis, & mente morata
Incubuitque toro, dixitque novissima verba:
Dulces exuviæ! dum fata Deusque sinebant,
Accipite hanc animam, meque his exsolvite curis.
Vixi, & quem dederat cursum fortuna peregi;
Dixit: & os impressa toro, Moriemur inultæ?
Sed moriamur, ait. Sic, sic juvat ire sub umbras.
Hauriat hunc oculis ignem crudelis ab alto
Dardanus, & nostræ secum ferat omina mortis.
Dixerat: atque illam media inter talia ferro

Collapsam

happy *Dido*, to think of him. The Poet diſappears: and we ſee only what he deſcribes; and hear thoſe only whom he makes to ſpeak. Such is the Force of a natural Imitation, and of painting in Language. Hence it comes that the Painters and the Poets are ſo nearly related: the one paints for the Eyes; and the other for the Ears: but both of them ought to convey the livelieſt Pictures to People's Imagination. I have taken an Example from a Poet to give you a livelier *Image* of what I mean by painting in Eloquence: For Poets paint in a ſtronger manner than Orators. Indeed the main Thing in which Poetry differs from Eloquence is, that the Poet paints with Enthuſiaſm, and gives bolder Touches than the Orator. But Proſe allows of painting in a moderate

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Collapſam aſpiciunt comites, enſemque cruore
Spumantem, ſparſaſque manus. It clamor ad alta
Atria: concuſſam bacchatur fama per urbem
Lamentis gemituque, & femineo ululatu
Tecta fremunt: reſonat magnis plangoribus æther.
Audijt exanimis, trepidoque exterrita curſu
Unguibus ora ſoror fœdans, & pectora pugnis
Per medios ruit, ac morientem nomine clamat.
------ Sic fata, gradus evaſerat altos,
Semianimemque ſinu germanam amplexa fovebat
Cum gemitu, atque atros ſiccabat veſte cruores.
Illa graves oculos conata attollere, rurſus
Deficit: infixum ſtridet ſub pectore vulnus.
Ter ſeſe attollens, cubitoque adnixa levavit:
Ter revoluta toro eſt; oculiſque errantibus, alto
Quæſivit cœlo lucem, ingemuitque repertâ.

VIRG. *Æneid. lib.* iv.

rate degree: For, without lively Descriptions 'tis impossible to warm the Hearer's Fancy, or to stir his Passions. A plain Narrative does not move People: we must not only inform them of Facts; but * strike their Senses, by a lively moving Representation of the Manner and Circumstances of the Facts we relate.

C. I never reflected on this before. But seeing what you call painting is essential to Oratory; does it not follow that there can be no true Eloquence, without a due Mixture of Poetry?

A. You are right: only we must exclude Versification; that is, a strict Regard to the Quantity of Syllables, and the Order of Words in which the Poet is oblig'd to express his Thoughts, according to the Measure or Verse he writes in. Versification indeed, if it be in Rhime, is what injudicious People reckon to be the Whole of Poetry. Some fancy themselves to be Poets, because they have spoken or writ in measur'd Words: but there are

* τὸ δὲ ῥητορικῆς φαντασίας κάλλιστον ἀεὶ τὸ ἔμπρακτον καὶ ἐνάληθες. — καλεῖται μὲν γὰρ κοινῶς φαντασία, πᾶν ἐννόημα λόγου γεννητικὸν ὁπωσοῦν παριστάμενον· ἰδίως δ' ἐπὶ τούτων κεκράτηκε τοὔνομα, ὅταν ἃ λέγῃς ὑπὸ ἐνθουσιασμοῦ καὶ πάθους βλέπειν δοκῇς, καὶ ὑπ' ὄψιν τιθῇς τοῖς ἀκούουσιν —— Τί οὖν ἡ ῥητορικὴ φαντασία δύναται; πολλὰ μὲν ἴσως καὶ ἄλλα τοῖς λόγοις ἐναγώνια καὶ ἐμπαθῆ προσεισφέρειν· κατακιρναμένη μέν τοι ταῖς πραγματικαῖς ἐπιχειρήσεσιν, οὐ πείθει τὸν ἀκροατὴν μόνον, ἀλλὰ καὶ δουλοῦται. LONGINUS. §. XV.

are many who make Verſes, without Poetry: and others are very † Poetical without making Verſes. If therefore we ſet Verſifying aſide, Poetry in other reſpects is only a lively Fiction that paints Nature. And if one has not this Genius for Painting, he will never be able to imprint Things on the Hearer's Mind: but his Diſcourſe will be flat, languid, and wearyſome. Ever ſince the Fall of ADAM, Men's Thoughts have been ſo low and grovelling, that they are unattentive to moral Truths; and can ſcarce conceive any thing but what affects their Senſes. In this conſiſts the Degeneracy of human Nature. People grow ſoon weary of Contemplation: Intellectual Idea's do not ſtrike their Imagination: ſo that we muſt uſe ſenſible and ‡ familiar Images to ſupport

† *The* Adventures *of* TELEMACHUS, *compoſ'd by our ingenious Author, are intirely written in that Poetick Proſe he here ſpeaks of. M.* BOSSU *the greateſt modern Critick, does not think that Work can be called a Poem; but he owns the Diſtinction that our Author here takes notice of.* "*There is good Reaſon* (*ſays he*) *to diſtinguiſh ſuch artleſs Compoſures* [*turn'd into Verſe*] *from true Poetry, by giving them the Name of Verſification; and to make of* "Verſification, *and* Poetry, *as it were two different Arts. And indeed, is there a greater Difference betwixt Grammar, and Rhetorick; than betwixt the Art of making Verſes, and that of inventing a Poem?*

Traitè du Poême Epique. *Liv.* j. *ch.* 5.

‡ Reſpicere exemplar vitæ morumque jubebo
Doctum imitatorem, & veras hinc ducere voces.
HOR. *de A. P.*

port their Attention, and convey abſtracted Truths to their Minds. Hence it came, that ſoon after the Fall, the Religion of all the Antients conſiſted of Poetry and Idolatry; which were always join'd together in their various Schemes of Superſtition. But let us not wander too far — You ſee plainly that Poetry, I mean, the lively painting of Things, is, at it were, the very Soul of Eloquence.

C. But if true Orators be Poets; I ſhou'd think that Poets are Orators too: For Poetry is very proper to perſwade.

A. Yes; they have the very ſame End. All the difference betwixt them conſiſts in what I have told you. Orators are not poſſeſt with that Enthuſiaſm which fires the Poet's Breaſt, and renders him more lively, more ſublime, and bolder in Expreſſion. You remember the Paſſage I quoted from CICERO.

C. Which? Is it not ———

A. That an Orator ought to have the Stile almoſt of a Poet: that *almoſt* points out the difference between them.

C. I underſtand you. But you do not come to the Point you propos'd to explain to us.

A. Which?

C. The Rule for diſtinguiſhing betwixt witty Turns, and ſolid Ornaments.

A. You

A. You will ſoon comprehend that. For of what Uſe in Diſcourſe can any Ornament be, that does not tend either to *prove*, to *paint*, or to *affect* ?

C. It may ſerve to pleaſe.

A. We muſt diſtinguiſh here between ſuch Ornaments as only pleaſe; and thoſe that both pleaſe, and perſwade. That which ſerves to pleaſe in order to perſwade, is good and ſolid: Thus we are pleas'd with ſtrong and clear Arguments. The juſt and natural Emotions of an Orator have much Grace and Beauty in them: and his exact and lively painting charms us. So that all the neceſſary Parts of Eloquence are apt to pleaſe: but yet pleaſing is not their true Aim. The Queſtion is, whether we ſhall approve ſuch Thoughts and Expreſſions as may perhaps give an amuſing Delight; but in other reſpects, are altogether uſeleſs: and theſe I call quaint Turns, and Points of Wit. You muſt remember now that I allow of all thoſe Graces of Stile, and delicate Thoughts that tend to Perſwaſion: I only reject thoſe vain affected Ornaments that the ſelf-conceited Author uſes, to paint his own Character, and amuſe others with his Wit; inſtead of filling their Minds intirely with his Subject. In fine; I think we ought to condemn not only all Jingle, and playing with Words, as a thing ex-

tremely mean and boyish; but even all witty Conceits, and fanciful Turns; I mean, such Thoughts as only flash and glitter upon the Fancy; but contain nothing that is solid, and conducive to Perswasion.

C. I cou'd agree to that; but that I'm afraid such Severity wou'd retrench the chief Beauties of Discourse.

A. Don't you reckon HOMER and VIRGIL very agreeable Authors? Are they not the most delicate you ever read? And yet in them you don't find what we call Points of Wit. Their Poems are full of a noble Simplicity: their Art is intirely conceal'd: * Nature itself appears in all that they say. We do not find a single Word that seems purposely design'd to shew the Poet's Wit. † They thought

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* *When first young* MARO *sung of Kings and Wars,*
'Ere warning Phœbus *touch't his trembling Ears,*
Perhaps he seem'd above the Critick's Law,
And but from Nature's Fountains scorn'd to draw:
But when t' examin every Part he came,
NATURE, and HOMER *were, he found, the same.*
Learn hence for Antient Rules a just Esteem;
To copy Nature is to copy them.
Mr. POPE's Essay on Criticism. *p.* 13.

† Καὶ μοὶ εἰπέ· ἐπίστασαι τὴν Ἰλιάδος τὰ πρῶτα, ἐν οἷς ὁ ποιητὴς φησὶ τὸν μὲν Χρύσην δεῖσθαι τῶν Ἀγαμέμνονος ἀπολύσαι τὴν θυγατέρα, τὸν δὲ χαλεπαίνειν· —— Οἶσθ' οὖν ὅτι μέχρι μὲν τούτων τῶν ἐπῶν,

—— καὶ ἐλίσσετο πάντας Ἀχαιοὺς,
Ἀτρείδα δὲ μάλιστα, δύω κοσμήτορε λαῶν ——

λέγει

thought it their greatest Glory never to appear; but to employ our Attention on the Objects they describe: as a Painter endeavours to set before your Eyes wide Forests, Mountains, Rivers, distant Views, and Buildings; or the Adventures, Actions, and different Passions of Men, in such a lively manner, that you cannot trace the masterly Strokes of his Pencil: For Art looks mean and coarse when it is perceiv'd. PLATO, (who had examin'd this matter more thoroughly than any other Orator, or Critick,) assures us that in Composing, the ‡ Poet shou'd always keep out of sight, make himself be quite forgot by his Readers, and represent only those Things and Persons which he wou'd set before their Eyes. You see how much the Antients excell'd us in just and lofty Sentiments.

B. I see the Use and Necessity of Painting, in Eloquence: let us next know the Nature and Use of those affecting Movements you spoke of.

λέγει τε αὐτὸς ὁ ποιητὴς, καὶ οὐδ' ἐπιχειρεῖ ἡμῶν τὴν διάνοιαν ἄλλοσε τρέπειν ὡς ἄλλός τις ὁ λέγων ἢ αὐτός· τὰ δὲ μετὰ ταῦτα, ὥσπερ αὐτὸς ὢν ὁ Χρύσης λέγει, καὶ πειρᾶται ἡμᾶς ὅτι μάλιστα ποιῆσαι μὴ Ὅμηρον δοκεῖν εἶναι τὸν λέγοντα, ἀλλὰ τὴν ἱερέα πρεσβύτην ὄντα· καὶ τὴν ἄλλην δὲ πᾶσαν σχεδόν τι ὄντω πεποίηται διήγησιν περὶ τε τῶν ἐν Ἰλίῳ καὶ περὶ τῶν ἐν Ἰθάκῃ καὶ ὅλῃ Ὀδυσσείᾳ παθημάτων.

PLATO *de Repub. Lib.* III.

‡ Εἰ δέ γε μηδαμοῦ ἑαυτὸν ἀποκρύπτοιτο ὁ ποιητὴς, πᾶσα ἂν αὐτῷ ἄνευ μιμήσεως ἡ πάησίς τε καὶ ἡ διήγησις γεγονυῖα εἴη.

Ibid.

A. They ſerve to raiſe in the Hearer's Mind, ſuch Emotions as anſwer the Orator's Purpoſe.

C. But in what do theſe Movements of an Orator conſiſt?

A. In his Words, and in the Actions of his Body.

B. What Movement can there be in Words?

A. A great deal. TULLY tells us, that the very Enemies of GRACCHUS cou'd not forbear weeping when * he pronounc'd theſe Words — "Miſerable Man "that I am! whither ſhall I turn myſelf? "where can I go? to the Capitol? It "ſwims with my Brother's Blood. Shall "I go to my own Houſe? there to ſee "my unhappy Mother diſſolv'd in Tears, "and oppreſs't with Sorrow? "This is moving Language. But now if one were to ſay the ſame things in a cold manner, they wou'd loſe all their Force.

B. Think you ſo?

A. Let us try. "I know not where "to go, nor whither I ſhou'd turn myſelf

* Quid fuit in *Graccho*, quem tu, *Catule*, melius meminiſti, quod me puero tantopere ferretur? *Quo me miſer conferam? quo vertam? in Capitoliumne? at fratris ſanguine redundat. An domum? matremne ut miſeram lamentantemque videam, & abjectam?* Quæ ſic ab illo *acta* eſſe conſtabat oculis, voce, geſtu, inimici ut lachrymas tenere non poſſent. Hæc eo dico pluribus, quod genus hoc totum oratores, qui ſunt veritatis ipſius ACTORES, reliquerunt; imitatores autem veritatis, hiſtriones, occupaverunt. CIC. *de Orat. lib.* iij. §. 56.

" ſelf, amidſt my Misfortunes. The " Capitol is the Place where my Bro- " ther's Blood was ſhed: and at home, I " ſhall ſee my unhappy Mother lamenting " her Condition, with the utmoſt Grief." This is the ſame thing that was ſaid before: But what is become of that Force and Vivacity we then perceiv'd? where is that * vehement Manner, and abrupt Language which ſo juſtly deſcribes Nature in the Tranſports of Grief? The *Manner* of ſaying a thing ſhews us how it affects the Mind: and that is what moſt effectually touches the Hearer. In ſuch Paſſages, one ought ſtudiouſly to avoid all refin'd uncommon Thoughts; and even neglect Connection and Order: otherwiſe the Paſſion deſcrib'd has no appearance of Truth, or Nature, in it. Nothing is more ſhocking than a Paſſion expreſs't in beautiful Figures, pompous Language, and well-turn'd Periods. On this head, I muſt recommend † LONGINUS to you, who quotes many ſublime Examples from DEMOSTHENES, and others.

C. Beſides the Movements that attend an affecting vehement Stile, you mention'd others that flow from the Orator's Geſture, and Action: which I muſt intreat you to explain.

* *See* LONGINUS §. xviij. † *See* §. xvlij, xix, xx, xxj.

A. I can't pretend to give you a compleat Syſtem of Rhetorick. It is a Taſk I am not fit for. However I ſhall give you ſome Remarks I have made on the Point of Geſture. We find in TULLY and * QUINTILIAN that the Action of the *Greeks* and *Romans* was far more violent than ours. They ſtampt on the Ground; and even beat their Forehead. TULLY mentions an Orator who in his pleading laid hold of his Client, and tore open his Cloaths, to ſhew the Judges the Wounds he had receiv'd in the Service of the Republick. This was a vehement kind of Action indeed; but ſuch as is reſerv'd for extraordinary Occaſions; and doth not fall within the common Rules of Geſture. I think it is not natural to be always moving one's Arm in talking; that † Motion is proper enough when the Orator is very vehement: but he ought not to move his Arm in order to appear vehement. Nay there are many Things that ought to be pronounc'd calmly, and without any Motion.

B. Wou'd

* Femur ferire, quod *Athenis* primus feciſſe creditus *Cleon*, & uſitatum eſt, & indignatos decet, & excitat auditorem. Idque in *Callidio* CICERO deſiderat. *Non frons*, inquit, *percuſſa? non femur? pedum nulla ſupploſio?* QUINT. *lib.* xi. *c.* 3.

† Brachij moderata projectio remiſſis humeris, atque explicantibus ſe in proferenda manu digitis, continuos & decurrentes locos maxime decet. *Ibid.*

B. Wou'd you have a Preacher, for inſtance, uſe no Geſture at all on ſome Occaſions? that wou'd look very ſtrange indeed.

A. I know that moſt People lay it down for a Rule, (or a Cuſtom at leaſt,) that a Preacher ſhou'd be always in motion, whatever the Subject be that he treats of. But it might be eaſily ſhewn that our [*French*] Preachers uſually have too much Geſture, and ſometimes too little.

B. I wiſh you wou'd ſtate this Matter clearly. For, I always believ'd, from the Example of * * * that there are not above two or three Motions of the Hands to be us'd in a whole Sermon.

A. Let us then lay down ſome Principle to argue upon. Now of what Uſe is the * Action of the Body in ſpeaking? Is it not to expreſs the Sentiments and Paſſions of the Mind?

B. I think ſo.

* Actio inquam in dicendo una dominatur: ſine hac ſummus orator eſſe in numero nullo poteſt: mediocris, hac inſtructus ſummos ſæpe ſuperare. Huic primas dediſſe DEMOSTHENES dicitur, quum rogaretur quid in dicendo eſſet primum; huic ſecundas; huic tertias. *De Orat. lib.* iij. §. 56. Eſt enim *Actio* quaſi *Sermo Corporis*; quo magis menti congrua eſſe debet — atque in ijs omnibus quæ ſunt actionis, ineſt quædam vis a natura data; quare etiam hac imperiti, hac vulgus, hac denique barbari maxime commoventur — iiſdem enim omnium animi motibus concitantur, & eos iiſdem notis, & in alijs agnoſcunt, & in ſe ipſi indicant. *Ibid.* §. 54.

A. The Motion of the Body then ſhou'd help to paint the Thoughts of the Soul.

B. Yes.

A. And that Painting ought to be exact and * faithful. Every Look and Motion ſhou'd in an eaſy natural manner repreſent the Speaker's Sentiments, and the Nature of the Things he ſays; but ſo as to avoid all Mean and Theatrical Geſtures.

B. I think I underſtand your Notion exactly. Let me interrupt you then a little; that you may ſee how far I enter into the Conſequences that flow from the Principle you laid down. You † wou'd have an Orator uſe ſuch a lively, natural, becoming Action, as will help to point out diſtinctly what his Words alone cou'd expreſs only in a flat and languid manner. So that you reckon his very Action a ſort of Painting.

A. Right.

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* Omnis enim motus animi ſuum quendam a natura habet vultum & ſonum, & geſtum: totumque corpus hominis, & ejus omnis vultus omneſque voces, ut nervi in fidibus, ita ſonant, ut a motu animi quoque ſint pulſæ. CICERO. *de Orat. lib.* iij. §. 57.

† Geſtus quantum habeat in oratore momenti, ſatis vel ex eo patet quod pleraque etiam citra verba ſignificat. Quippe non manus ſolum, ſed nutus etiam declarant noſtram voluntatem; & in mutis pro ſermone ſunt. Contra ſi geſtus ac vultus ab oratione diſſentiat, triſtia dicamus hilares, affirmemus aliqua renuentes, non auctoritas modo verbis, ſed etiam fides deſit.

QUINT. *lib.* xj. *c.* 3.

A. Right. But we muſt farther conclude that to paint well, we muſt imitate Nature; and obſerve what ſhe does when ſhe is left to herſelf; and is not conſtrain'd by Art.

B. That is plain.

A. Now doth a Man naturally uſe many Geſtures when he ſays common Things, without Vehemence, or the leaſt mixture of any ſort of Paſſion?

B. No.

A. On ſuch common Subjects then, we ought not to uſe any Action in publick Diſcourſes; or at leaſt but little: For there we ought always to * follow Nature; nay there are ſome Occaſions where an Orator might beſt expreſs his Thoughts by Silence. For, if being full of ſome great Sentiment, he continued immoveable for a Moment; this ſurprizing Pauſe wou'd keep the Minds of the Audience in ſuſpence, and expreſs an Emotion too big for Words to utter.

B. I doubt not but ſuch unexpected Pauſes ſeaſonably employ'd, wou'd be very

* Unum jam his adjiciendum eſt, cum præcipue in actione ſpectetur *decorum*, ſæpe aliud alios decere. Eſt enim latens quædam in hoc ratio, & inenarrabilis: & ut vere hoc dictum eſt, caput eſſe artis, DECERE quod facias — Quare norit ſe quiſque; nec tantum ex communibus præceptis, ſed etiam ex NATURA SUA capiat conſilium formandæ Actionis.

QUINT. *lib.* xj. *c.* 3.

very ſignificant; and powerfully affect the Hearers. But, Sir, you ſeem to think that one who ſpeaks in publick ought to uſe no other Action than what is proper for ordinary Converſation.

A. You miſtake me, Sir: I think the Sight of a great Aſſembly, and the Importance of the Subject an Orator treats of, ought to animate him far more than if he were talking familiarly with his Friends. But both in private, and in publick, he ought always to act naturally. He ſhou'd uſe ſome Action when his Words are moving: but when his Expreſſions are quite calm and ſimple, there is no occaſion to move the Body; except it be in the gentleſt manner. Nothing appears more ſhocking and abſurd, than to ſee a Man very warm and active, when he's ſaying the drieſt coldeſt Things. Tho' he ſweats himſelf, he chills the Blood of his Audience. Some time ago, I happen'd to fall aſleep at a Sermon; as you know one's apt to do in the Afternoon: (and indeed in former Times, they preach't but once a-day, after the Goſpel in the Morning-Service:) but I ſoon wak'd and found the Preacher in a very violent Agitation; ſo that I fancy'd, at firſt, that he was preſſing ſome important Point of Morality ——

B. What was the matter then?

A. He

A. He was only giving notice that on the *Sunday* following he wou'd preach upon Repentance. I was extremely surpriz'd to hear such an indifferent Thing utter'd with so much Vehemence; and must have laugh't-out, if the Regard I had for the Place, and some other Circumstances had not restrain'd me. The Pronunciation of these Declaimers is exactly like their Gesture: For, as their Voice is a perpetual Monotony; so there is an * Uniformity in their Gesture that is no less nauseous, and unnatural; and equally contrary to the good Effect that one might expect from decent Action.

B. You said that sometimes they have not Action enough.

A. We

* *In the delivering of Sermons, a great Composure of Gesture and Behaviour is necessary to give them Weight and Authority. Extremes are bad here, as in every thing else. Some affect a light and flippant Behaviour; and others think that wry Faces, and a Tone in the Voice will set-off the matter. Grave and compos'd Looks, and a natural, but distinct Pronunciation, will always have the best Effects. The great Rule which the Masters of Rhetorick press much, can never be enough remember'd, that to make a Man speak well, and pronounce with a right* Emphasis, *he ought thoroughly to understand all that he says; be fully perswaded of it; and bring himself to have those Affections which he desire's to infuse into others. He that is perswaded of the Truth of what he says, and has a Concern about it in his Mind, will pronounce with a natural Vehemence that is far more lively than all the Strains that Art can lead him to. An Orator, (if we hearken to them) must be an honest Man, and speak always on the side of Truth; and study to feel all that he says; and then he will speak it so as to make others feel it likewise.*

Discourse of the Pastoral Care, *ch.* ix.

A. We cannot wonder at that. For they do not diſcern the Things that require Warmth and Earneſtneſs. They waſte their Spirits in ſaying the plaineſt Things; and ſo are forc'd to utter thoſe Things faintly which ought to be deliver'd with a vehement Action. I muſt own indeed that the *French* are not very capable of this Vehemence: For, they are too airy, and do not conceive Things with ſufficient Strength: and therefore they don't ſpeak with a proper Energy. The *Romans* had a wonderful Talent this way, and the *Greeks* a greater. The *Eaſtern* Nations excell'd in it; and particularly the *Hebrews*. Nothing can equal the Strength and Vivacity of the Figures they employ'd in their Diſcourſe; and the very Actions they us'd to expreſs their Sentiments; ſuch as putting Aſhes on their Heads, and tearing their Garments, and covering themſelves with Sack-cloth, under any deep Diſtreſs and Sorrow of Mind. I don't ſpeak of what the Prophets *did* to give a more lively Repreſentation of the Things they foretold; becauſe ſuch figurative Actions were the Effect of divine Inſpiration. But even in other Caſes, we find that thoſe People underſtood much better than we do, how to expreſs their Grief, and Fear, and other Paſſions. And hence, no doubt, aroſe thoſe ſurpriſing Effects

Effects of Eloquence, which we never experience now.

B. You approve then of many different Geſtures, and * various Inflexions of the Voice?

A. It is that Variety which gives ſo much Grace, and Force to the Action of an Orator; and made DEMOSTHENES far excel all others. The more eaſy and familiar that the Voice and Action appear, when the Speaker only narrates, explains, or inſtructs; the more apt he will be to ſurprize and move the Audience in thoſe parts of his Diſcourſe, where he grows ſuddenly vehement, and enforces lofty affecting Sentiments by a ſuitable Energy of Voice, and Action. This due † Pronunciation

* In omni voce, eſt quiddam medium; ſed ſuum cuique: hinc gradatim adſcendere vocem utile, & ſuave eſt: (nam a principio clamare agreſte quiddam eſt:) & illud idem ad formandum eſt vocem ſalutare: deinde eſt quiddam contentius extremum — eſt item contra quiddam in remiſſione graviſſimum, quoque tamquam ſonorum gradibus deſcenditur. Hæc varietas, & hic per omnes ſonos vocis curſus, & ſe tuebitur, & actioni afferet ſuavitatem. CIC. *de Orat. lib.* iij. §. 61.

† Ornata eſt pronuntiatio, cui ſuffragatur vox facilis, magna, beata, flexibilis, firma, dulcis, durabilis, clara, pura, ſecans aera, auribus ſedens. Eſt enim quædam ad auditum accommodata, non magnitudine ſed proprietate, ad hoc velut tractabilis; utique habens omnes in ſe qui deſiderantur ſonos *intentioneſque*, & toto ut aiunt organo inſtructa — Illud vero maximum, quod ſecundum *rationem rerum* de quibus dicimus, animorumque habitus, *conformanda vox* eſt, ne ab oratione diſcordet. Vitemus igitur illam quæ *Græce μανεροφωνία* vocatur, una quædam

nunciation is a kind of Muſick; whoſe Beauty conſiſts in the Variety of proper Tones, and Inflexions of the Voice, which ought to riſe or fall with a juſt and eaſy Cadence, according to the Nature of the Things we expreſs. It gives a Light as well as a Grace to Language; and is the very Life and Spirit of Diſcourſe.

B. According to your Notions of Elocution, it is an Art unknown to our greateſt Orators. The Preacher that you and I heard, about a Fortnight ago, did not obſerve your Rule: nor even ſeem to endeavour it. Except the firſt thirty Words of his Sermon, he ſpake always in the ſame Tone: and the only Sign I cou'd perceive of his being more vehement in ſome parts of his Diſcourſe, than in others, was, that when he ſeem'd earneſt, he ſpoke faſter than at other times.

A. To me, Sir, his Voice ſeem'd to have two Tones; tho' they were not well adapted

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quædam ſpiritus ac ſoni intentio: non ſolum ne dicamus clamosè, quod inſanum eſt; aut intra loquendi modum, quod motu caret; aut ſummiſſo murmure, quo etiam debilitatur omnis intentio: ſed ut in iſdem partibus, iſdemque affectibus, ſint tamen quædam non ita magnæ vocis *declinationes*, prout aut verborum dignitas, aut Sententiarum natura, aut depoſitio, aut inceptio, aut tranſitus poſtulabit: ut qui ſingulis pinxerunt coloribus, alia tamen eminentiora, alia reductiora fecerunt; ſine quo ne membris quidem ſuas lineas dediſſent.

QUINT. *lib.* xj. *c.* 3.

adapted to his Words. You obſerv'd juſtly enough that he did not follow the Rules of Pronunciation: and I believe he did not perceive the need of them. His Voice is naturally melodious: and tho' it be ill-manag'd, it is however pleaſing enough. But you ſee plainly that it does not make thoſe ſtrong affecting Impreſſions on the Mind that it wou'd produce, if it had ſuch various Inflexions as are proper to expreſs the Speaker's Sentiments. Such Preachers are like fine Clocks, that give a clear, full, ſoft, agreeable Sound; but after all they are Clocks only, of no Significancy: and having no variety of Notes, they are incapable of Harmony, or Eloquence.

B. But were there not many Graces in the Rapidity of his Diſcourſe?

A. Yes: and I grant that in ſome affecting, lively Paſſages one ought to ſpeak faſter than uſual. But 'tis a great Fault to ſpeak with ſo much Precipitation that one cannot ſtop himſelf, nor be diſtinctly underſtood. The Voice and Action bear ſome reſemblance to Verſe. Sometimes we muſt uſe ſuch a ſlow, and grave Meaſure as is fit to deſcribe Things of that Character: and ſometimes a ſhort impetuous one, to expreſs what is quick and ardent. To uſe always the ſame degree of Action, and the ſame Tone of Voice, is like

like preſcribing one Remedy for all Diſtempers. But we ought to excuſe the Uniformity of that Preacher's Voice, and Action. For, beſides his poſſeſſing many excellent Qualities, the Fault we complain of, is the natural Effect of his Stile. We have already agreed that the Modulation of the Voice ſhou'd be exactly ſuited to the Words. Now his Stile is even, and uniform, without the leaſt Variety. On the one hand, it is not familiar, inſinuating, and popular: and on the other, it has nothing in it that is lively, figurative, and ſublime: but it conſiſts of a conſtant Flow of Words, that preſs one after the other; containing a cloſe and well-connected Chain of Reaſoning, on clear Ideas. In a word, he's a Man that talks good Senſe very correctly. Nay we muſt acknowledge that he has done great Service to the Pulpit: he has reſcu'd it from the Servitude of vain Declaimers; and fill'd it himſelf with much Strength and Dignity. He is very capable of convincing People: but I know few Preachers who perſwade and move them leſs than he doth. If you obſerve carefully, you'll even find that his way of Preaching is not very inſtructive. For, beſides his not having a familiar, engaging, pathetick manner of talking, (as I obſerv'd before;) his Diſcourſe does not in the

leaſt * ſtrike the Imagination, but is addreſs't to the *Underſtanding* only. It is a Thred of Reaſoning that cannot be comprehended without the cloſeſt Attention. And ſeeing there are but few Hearers capable of ſuch a conſtant Application of Mind, they retain little or nothing of his Diſcourſe. It is like a Torrent that hurries along at once, and leaves it's Channel dry. In order to make a laſting Impreſſion on People's Minds, we muſt ſupport their Attention, by moving their Paſſions: For, *dry* Inſtructions can have but little Influence. But the Thing that I reckon leaſt natural in this Preacher, is the continual Motion he gives his Arms; while there is nothing figurative, nor moving in his Words. The Action us'd in ordinary

H Conver-

* *The* SENSES *and the* IMAGINATION *are fruitful and inexhauſtible Sources of Miſtakes and Deluſion: but the* UNDERSTANDING *or Mind acting by it ſelf, is not ſo ſubject to Error — We cannot always ſpeak ſo as to affect the Senſes and Imagination of others: nor ought we always to endeavour it. When a Subject is abſtracted, we can ſeldom render it* ſenſible [*or apt to ſtrike the Imagination,*] *without making it obſcure: 'tis enough if it be made* intelligible. *Nothing can be more unjuſt than the uſual Complaints of thoſe who wou'd know every thing, and yet will not apply themſelves to any thing. They take it amiſs when we require their Attention; and expect that we ſhou'd always ſtrike their Fancy, and continually pleaſe their Senſes, and their Paſſions. But 'tis not in our power to gratify them. The Authors of Romances and Comedies, are obliged thus to pleaſe and amuſe them: but as for us, 'tis enough if we can inſtruct thoſe who are truly attentive.*
P. MALBRANCHE's Recherche de la Verité. *liv.* iij. *c.* 1.

Converſation, wou'd ſuit his Stile beſt: or his impetuous Geſture wou'd require a Stile full of Sallies and Vehemence: and even then he behov'd to manage his Warmth better, and render it leſs uniform. In fine, I think he's a great Man; but not an Orator. A Country-Preacher who can alarm his Hearers, and draw Tears from them, anſwer's the End of Eloquence better than he.

B. But how ſhall we know the particular Geſtures, and the Inflexions of Voice that are agreeable to Nature?

A. I told you before that the whole Art of good Orators conſiſts in obſerving what Nature does when unconſtrain'd. You ought not to imitate thoſe Haranguers who chuſe always to declaim; but will never talk to their Hearers. On the contrary, you ſhou'd addreſs yourſelf to an Audience in ſuch a modeſt, reſpectful, engaging manner, that each of them ſhall think you are ſpeaking to him in particular. And this is the Uſe and Advantage of natural, familiar, inſinuating Tones of Voice. They ought always to be grave and becoming: and even ſtrong and pathetick, when the Subject requires it. But you muſt not fancy that you can expreſs the Paſſions by the mere ſtrength of Voice: like thoſe noiſy Speakers who by bawling and toſſing themſelves about, ſtun

ſtun their Hearers, inſtead of affecting them. If we wou'd ſucceed in painting, and raiſing the Paſſions; we muſt know exactly what Movements they inſpire. For inſtance, obſerve what is the the Poſture, and what the Voice of one, whoſe Heart is pierc'd with Sorrow, or ſurpriz'd at the ſight of an aſtoniſhing Object: Remark the natural Action of the Eyes; what the Hands do; and what the whole Body. On ſuch Occaſions Nature appears; and you need only follow it: If you muſt employ * Art, conceal it ſo well under an exact Imitation, that it may paſs for Nature itſelf. But to ſpeak the Truth, Orators in ſuch Caſes, are like Poets who write Elegies or other paſſionate Verſes; they muſt † feel the Paſſion they deſcribe, elſe they can never paint it well. The greateſt Art imaginable can never

* Τότε γὰρ ἡ τέχνη τέλειος, ἡνίκ' ἂν φύσις εἶναι δοκῇ· ἡ δ' αὖ φύσις ἐπιτυχὴς, ὅταν λανθάνουσα περιέχῃ τὴν τέχνην.
LONGINUS. §. xxij.

† Ut ridentibus arrident, ita flentibus adſunt
Humani vultus. Si vis me flere, dolendum eſt
Primum ipſi tibi ——
—— male ſi mandata loqueris,
Aut dormitabo, aut ridebo. Triſtia mæſtum
Vultum verba decent: iratum plena minarum.
Format enim natura prius nos intus ad omnem
Fortunarum habitum; juvat, aut impellit ad iram,
Aut ad humum mærore gravi deducit, & angit:
Poſt effert animi motus interprete linguâ.
HOR. de A. P.

ſpeak like ‡ true Paſſion, and undiſguis'd Nature. So that you will always be but an imperfect Orator, if you be not thorowly mov'd with thoſe Sentiments that you paint, and wou'd infuſe into others. Nor do I ſay this from a pious Motive: I ſpeak now only as * an Orator.

B. The Caſe, I think, is abundantly plain: but you ſpoke to us of the Eyes: have they their Rhetorick too?

A. Yes; if you'll believe † TULLY, and other antient Orators, Nothing is more intelligible than the Aſpect: it expreſſes

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‡ Θαῤῥῶν γὰρ ἀφορισάμενος ἂν οἷς ἐδεῖτο ἔπους ἢ τοῦ πάθους τοῦ ἀληθινοῦ πάθος ἔσται καὶ μεγαλήγορον, ὥσπερ ἀπὸ μανίας τινὸς, ἢ πνεύματος ἐνθουσιαστικοῦ ἐκπνέον, ἢ οἰκεῖα φαίνεσθαι τοῖς λόγοις. LONG. §. viij.

* Neque fieri poteſt, ut doleat is qui audit, ut oderit, ut invideat, ut pertimeſcat aliquid, niſi omnes ij motus quos orator adhibere volet judici, in ipſo oratore impreſſi, atque inuſti videbuntur — ut enim nulla materies tam facilis ad exardeſcendum eſt, quæ niſi admoto igni ignem concipere poſſit: ſic nulla mens eſt tam ad comprehendendam vim oratoris parata, quæ poſſit incendi, niſi inflammatus ipſe ad eam, & ardens acceſſeris.

CIC. *de Orat. lib.* ij. §. 45.

† Sed in ORE ſunt omnia. In eo autem ipſo dominatus eſt omnis *Oculorum* — Animi enim eſt omnis Actio; & imago animi vultus eſt, indices oculi. Nam hæc eſt una pars Corporis quæ quot animi motus ſunt, tot ſignificationes, & commutationes poſſit efficere — Oculi ſunt quorum tum intentione, tum remiſſione, tum conjectu, tum hilaritate motus animorum ſignificemus aptè cum genere ipſo orationis: eſt enim *Actio* quaſi *Sermo Corporis*; quo magis menti congruens eſſe debet. — Quare in hac noſtra actione ſecundum vocem vultus valet: *is* autem oculis gubernatur.

CIC. *de Orat. lib.* iij. §. 59.

preſſes every Paſſion of the Soul. And in the Aſpect, the Eyes are moſt active and ſignificant. One well-tim'd Look will pierce to the bottom of the Heart.

B. The Preacher we were ſpeaking of, has uſually his Eyes ſhut. When we obſerve him near, 'tis very ſhocking.

A. It is diſagreeable becauſe we perceive that he wants one of the chief Things that ought to enliven his Diſcourſe.

B. But why does he ſo?

A. He makes haſte to pronounce his Words; and ſhuts his Eyes, becauſe it helps his labouring Memory.

B. I obſerv'd indeed that it was very much burden'd: Sometimes he repeated ſeveral Words to find out the Thread of his Diſcourſe. Such Repetitions make one look like a careleſs School-boy that has forgot his Leſſon. They are very diſagreeable; and wou'd not be eaſily excus'd in a Preacher of leſs note.

A. It is not ſo much the Preacher's Fault as the Defect of the Method he follows, after many others. So long as Men preach by heart, and often, they will be apt to fall into this perplexity.

B. How do you mean? wou'd you have us not preach by heart? without doing ſo, one cou'd not make an exact pithy Diſcourſe.

A. I am not againſt a Preacher's getting ſome particular Sermons by heart. They may always have time enough to prepare themſelves for extraordinary Occaſions. And they might even acquit themſelves handſomely without ſuch great Preparation.

B. How? this ſeems incredible.

A. If I be miſtaken, I ſhall readily own it. Let us only examine the Point without Prepoſſeſſion. What is the chief Aim of an Orator? Is it not to perſwade? And in order to this, ought he not to affect his Hearers, by moving their Paſſions?

B. I grant it.

A. The moſt lively and moving way of preaching is therefore the beſt.

B. True: What do you conclude from that?

A. Which of two Orators will have the moſt powerful and affecting Manner; he who learns his Diſcourſe by-heart; or he who ſpeaks without reciting word for word what he had ſtudy'd?

B. He, I think, who has got his Diſcourſe by-heart.

A. Have Patience: and let us ſtate the Queſtion right. On the one hand, I ſuppoſe a Man prepares his Diſcourſe exactly, and learns it by-heart to the leaſt Syllable. On the other hand, I ſuppoſe another Perſon

ſon who fills his Mind with the Subject he is to talk of; who ſpeaks with great Eaſe; (For, you wou'd not have any-body * attempt to ſpeak in Publick, without having proper Talents for it:) in ſhort, a Man who has attentively conſider'd all the Principles, and Parts of the Subject he is to handle; and has a comprehenſive view of them in all their Extent; who has reduc'd his Thoughts into a proper Method; and prepar'd the ſtrongeſt Expreſſions to explain and inforce them in a ſenſible manner; who ranges all his Arguments, and has a ſufficient number of affecting Figures: Such a Man certainly knows every thing that he ought to ſay; and the Order in which the whole ſhou'd be plac'd: † To ſucceed therefore in his Delivery,

* —— Ego nec ſtudium ſine divite vena,
Nec rude quid proſit video ingenium ——
HOR. *de A. P.*

† *He then that wou'd prepare himſelf to be a Preacher in this Method, muſt accuſtom himſelf to talk freely to himſelf, to let his Thoughts flow from him; eſpecially when he feels an Edge and Heat upon his Mind: for then happy Expreſſions will come in his Mouth — He muſt alſo be writing Eſſays upon all ſorts of Subjects; for by writing he will bring himſelf to a Correctneſs both in thinking and in ſpeaking: and thus by a hard Practice for two or three Years, a Man may render himſelf ſuch a* Maſter *in this way, that he can never be ſurpriz'd; nor will new Thoughts ever dry up upon him. He muſt talk over to himſelf the whole* Body *of Divinity; and accuſtom himſelf to explain, and prove; to clear Objections; and to apply every Part of it to ſome* practical *Uſe — And if in theſe his Meditations, happy Thoughts,*

he wants nothing but thoſe common Expreſſions that muſt make the Bulk of his Diſcourſe. But do you believe now that ſuch a Perſon wou'd have any difficulty in finding eaſy familiar Expreſſions?

B. He cou'd not find ſuch juſt and handſome ones as he might have hit on, if he had ſought them leiſurely in his Cloſet.

A. I own that. But according to you, he wou'd loſe only a few Ornaments: and you know how to rate that Loſs according to the Principles we laid down before. On the other ſide, what Advantage muſt he not have in the Freedom and Force of his Action: which is the main Thing. Suppoſing that he has apply'd himſelf much to compoſing, (as * CICERO requires of an Orator,) that he has read all the beſt Models; and has a na-

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Thoughts, and noble tender Expreſſions, do at any time offer themſelves, he muſt not loſe them; but write them down.— By a very few Years practice of two or three ſuch Soliloquies a-day, chiefly in the Morning when the Head is cleareſt, and the Spirits are livelieſt, a Man will contract a great Eaſineſs both in thinking, and ſpeaking.

Bp BURNET's Diſc. on the Paſtoral Care. *p.* 210, 211.

* Caput autem eſt, quod (ut verè dicam) minime facimus, (eſt enim magni laboris, quem plerique fugimus) quam plurimum ſcribere — Stilus optimus, & præſtantiſſimus dicendi effector, ac Magiſter; neque injuria; nam ſi ſubitam & fortuitam orationem, commentatio, & cogitatio facile vincit; hanc ipſam profecto aſſidua ac diligens ſcriptura ſuperabit. *De Orat. lib.* I. §. 33.

a natural, or acquir'd Eaſineſs of Stile and Speech; that he has abundance of ſolid Knowledge and Learning; that he underſtands his Subject perfectly well; and has rang'd all the Parts and Proofs of it in his Head: in ſuch a Caſe we muſt conclude that he will ſpeak with Force, and † Order, and Readineſs. His Periods perhaps will not ſooth the Ear ſo much as the others; and for that Reaſon he muſt be the better Orator. His Tranſitions may not be ſo fine: 'tis no great matter: tho' theſe he might have prepar'd without getting them by-heart: Beſides, theſe little Omiſſions were common to the moſt eloquent Orators among the Antients. They thought ſuch Negligence was very natural; and ought even to be imitated, to avoid the Appearance of too great Preparation. What then cou'd our Orator want? He might make ſome little Repetition: but that too muſt have its Uſe. Not only will the judicious Hearer take a pleaſure in obſerving Nature here, which leads one often to reſume whatever View of the Subject ſtrikes ſtrongeſt upon the Mind: but likewiſe this Repetition imprints the Truth more deeply; which is the

† ——— cui lecta potenter erit res,
Nec facundia deſerit hunc, nec lucidus Ordo.
Verbaque proviſam rem non invita ſequentur.
HOR. *de A. P.*

the best manner of Instruction. At the worst, one might find in his Discourse some Inaccuracy of Construction, some *obsolete* Word that has been censur'd by the *Academy*; something that is irregular; or, if you will, some weak or misapply'd Expression that he may happen to drop in the Warmth of Action. But surely they must have narrow Souls who can think such little Escapes worth any one's Notice. There is abundance of these to be met with in the most * excellent Originals. The greatest Orators among the Antients neglected them: and if our Views were as noble as theirs, we shou'd not so much regard those † Trifles, which can amuse none but such as are not able to discern and pursue what is truly great. Excuse my Freedom, Sir: If I did not think you had a Genius very different from

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* Παρατεθεμένος δ' οὐκ ὀλίγα καὶ αὐτὸς ἁμαρτήματα, καὶ Ὁμήρου, καὶ τῶν ἄλλων ὅσοι μέγιστοι, καὶ ἥκιστα τοῖς πταίσμασιν ἀρεσχόμενος, ὅμως δὲ οὐχ ἁμαρτήματα μᾶλλον αὐτὰ ἑκούσια καλῶν, ἢ παροράματα δι' ἀμέλειαν, οἰκῆ που καὶ ὡς ἔτυχον ὑπὸ μεγαλοφυΐας ἀνεπιστάτως παρενηνεγμένα·

LONG. §. xxxiij.

† Sunt delicta tamen, quibus ignovisse velimus:
Nam neque chorda sonum reddit quem vult manus & mens;
Poscentique gravem persæpe remittit acutum:
Nec semper feriet quodcunque minabitur arcus.
Verum ubi plura nitent in carmine, non ego paucis
Offendar maculis, quas aut incuria fudit,
Aut humana parum cavit natura ——

HOR. de A. P.

from theſe little, cavilling Criticks I condemn, I ſhou'd ſpeak of them with greater Caution.

B. You may always ſpeak your Mind, Sir, without any Reſerve on my Account. Be pleas'd therefore to go on with your Compariſon.

A. Conſider then, in the next place, the Advantages that a Preacher muſt have who does not get his Sermon by-heart. He is intirely Maſter of himſelf: he ſpeaks in an eaſy unaffected way; and not like a formal Declaimer. Things flow then from their proper Source, If he has a natural Talent for Eloquence, his Language muſt be lively and moving: even the * Warmth that animates him, muſt lead him

* *But the Rule I have obſerv'd laſt, is the moſt neceſſary of all: and without it all the reſt will never do the Buſineſs: it is this: That a Man muſt have in himſelf a deep Senſe of the Truth and Power of Religion: he muſt have a Life and Flame in his Thoughts with relation to theſe Subjects: he muſt have felt himſelf thoſe Things which he intends to explain and recommend to others. He muſt obſerve narrowly the Motions of his own Mind; — that ſo he may have a lively Heat in himſelf when he ſpeaks of them; and that he may ſpeak in ſo ſenſible a manner, that it may be almoſt* felt *that he ſpeaks from his Heart. There is an Authority in the ſimpleſt Things that can be ſaid, when they carry viſible Characters of Genuineneſs in them. Now if a Man can carry on this Method, and by much Meditation and Prayer, draw down Divine Influences, which are always to be expected when a Man puts himſelf in the way of them; and prepares himſelf for them, he will always feel that* while he is muſing, a Fire is kindled *within him; and then he will ſpeak with Authority, and without Conſtraint: his Thoughts will be true, and his Expreſſions free and eaſy.*
Diſcourſe of the Paſtoral Care. p. 111, 112.

him to ſuch pertinent Expreſſions, and Figures, as he cou'd not have found out by Study.

B. Why? Surely a Man may enliven his Fancy, and compoſe very ſprightly Diſcourſes in his Cloſet.

A. I own that: but a juſt Elocution and Geſture muſt ſtill give them a greater Life, and Spirit. Beſides, what one ſays in the Ardour of Action is far more natural and affecting: it has a negligent Air; and diſcovers none of that Art which is viſible in all elaborate Compoſures. We may add farther, that a ſkilful experienc'd Orator * adapts Things to the Capacity of his Hearers; and varys his Diſcourſe according to the Impreſſion he ſees it makes upon their Minds. For, he eaſily perceives whether they underſtand him, or not; and whether he gains their Attention, and moves their Hearts: and if it be needful, he reſumes the ſame Things in a different manner, and ſets them in another light: he cloaths them in more familiar Images, and Compariſons: Or he goes back to the plaineſt Principles, from which he gradually deduces the Truths

* Erit igitur hæc facultas in eo quem volumus eſſe eloquentem, ut definire rem poſſit; neque id faciat tam preſsè & anguſtè, quam in illis eruditiſſimis diſputationibus fieri ſolet, ſed cùm explanatius, tum etiam uberius, & ad commune judicium, *populareſque intelligentiam* accommodatius. Cic. *Orat.* §. 33.

Truths he would enforce: or he endeavour's to cure thoſe Paſſions, that hinder the Truth from making a due Impreſſion. This is the true Art of Inſtruction and Perſwaſion: and without this Addreſs and Preſence of Mind, we can only make roving and fruitleſs Declamations. Obſerve now how far the Orator who gets every thing by-heart, falls ſhort of the other's Succeſs. If we ſuppoſe then a Man to preach who depends intirely on his Memory, and dare's not pronounce a Word different from his Leſſon; his Stile will be very exact: but, as DIONYSIUS *Harlicarneſſeus* obſerves of ISOCRATES, his Compoſition muſt pleaſe more when it is read, than when 'tis pronounc'd. Beſides, let him take what pains he will, the Inflexions of his Voice will be too uniform; and always a little conſtrain'd. He is not like a Man that ſpeaks to an Audience; but like a Rhetorician who recites or declaims. His Action muſt be awkard and forc'd: by fixing his Eyes too much, he ſhews how much his Memory labour's in his Delivery: and he is afraid to give way to an unuſual Emotion, leſt he ſhou'd loſe the Thread of his Diſcourſe. Now the Hearer perceiving ſuch an undiſguis'd Art, is ſo far from being touch'd, and captivated, as he ought

to

to be, that he obſerves the Speaker's Artifice with Coldneſs and Neglect.

B. But did not the antient Orators do what you condemn?

A. I believe not.

B. What! do you think that DEMOSTHENES and TULLY did not learn by-heart thoſe finiſh'd Orations they have left us?

A. We know very well that they compos'd and wrote their Harangues, before they ſpake in publick: but we have ſeveral Reaſons to believe that they did not get them by-heart, word for word. Even the Orations of DEMOSTHENES, as we have them, ſhew rather the Sublimity and Vehemence of a great Genius that was accuſtom'd to ſpeak powerfully of publick Affairs; than the Accuracy and Politeneſs of an Author. As for CICERO, in ſeveral Places of his Harangues, we find Things ſpoken on ſudden Emergencys, that he cou'd not poſſibly have foreſeen. And if we take his * Opinion of

* Sed VERBORUM memoria, quæ *minus* eſt nobis *neceſſaria*, majore imaginum varietate diſtinguitur: multa enim ſunt verba, quæ quaſi articuli connectunt *membra* Orationis, quæ formari ſimilitudine nulla poſſunt: *eorum* fingendæ nobis ſunt *imagines*, quibus ſemper utamur. RERUM memoria, *propria* eſt oratoris: eam ſingulis perſonis bene poſitis notare poſſumus, ut *Sententias* imaginibus, *ordinem* locis comprehendamus. *De Orat. lib.* ij. §. 88.

of this matter; he thinks an Orator ought to have a great Memory: and he even ſpeaks of an *artificial* kind of Memory as an uſeful Invention: but all he ſays on this Point does not imply that we ought to learn every Word by-heart. On the contrary, he ſeems only to require, that we ſhou'd range all the Parts of a Diſcourſe exactly in our Memory, and prepare the Figures and chief Expreſſions we are to uſe; ſo as to be ready to add off-hand whatever may occaſionally be ſuggeſted from a View of the Audience, or unexpected Accidents. And it is for this Reaſon, that he requires ſo much Application and Preſence of Mind in an Orator.

B. You muſt allow me to tell you, Sir, that all this does not convince me: for I cannot believe that one can ſpeak ſo very well, without having prepar'd and adjuſted all his Expreſſions.

C. The Reaſon why 'tis ſo hard to perſwade you in this caſe, is, becauſe you judge of the Matter by common Experience. If they who get their Sermons by-heart, were to preach without that Preparation, 'tis likely they wou'd ſucceed but very ill: nor am I ſurpriz'd at it: For, they are not accuſtom'd to follow Nature: they have ſtudy'd only to compoſe their Sermons; and that too with

with Affectation. They have never once thought of * ſpeaking in a noble, ſtrong, and natural manner. Indeed the greateſt Part of Preachers have not a ſufficient Fund of ſolid Knowledge to depend on, and are therefore afraid to truſt themſelves without the uſual Preparation. The Method of getting Sermons by-heart qualify's many, who have but very ſcanty and ſuperficial Parts, to make a tolerable Figure in the Pulpit; ſeeing they need only lay together a certain Number of Paſſages, and

* *This leads me to conſider the Difference that is between the* READING, *and the* SPEAKING *of Sermons.* Reading *is peculiar to this Nation; and is endur'd in no other. It has indeed made our Sermons more exact; and ſo has produc'd to us many Volumes of the beſt that are extant. But after all, tho' ſome few read ſo happily, pronounce ſo truly, and enter ſo entirely into thoſe Affections which they recommend; that in them, we ſee both the* Correctneſs *of Reading, and the* Serioufneſs *of Speaking Sermons; yet every-one is not ſo happy. Some by hanging their Head perpetually over their Noſes, by blundering as they read; and by a curſory running over them, do ſo leſſen the Matter of their Sermons, that as they are* generally *read with very little Life or Affection, ſo they are heard with as little Regard, or Eſteem. Thoſe who* read, *ought certainly to be at a little more pains, than (for the moſt part) they are to read true; to pronounce with an* Emphaſis; *to raiſe their Head, and to direct their Eyes to their Hearers: and if they practis'd more, alone, the juſt way of Reading, they might deliver their Sermons with much more Advantage. Man is a low ſort of Creature: he does not (nay the greater part cannot,) conſider Things in themſelves, without thoſe little Seaſonings that muſt recommend them to their Affections — Beſides, the People (who are too apt to cenſure the Clergy) are eaſily carry'd into an obvious Reflection on* Reading, *that it is an Effect of Laxineſs.*

Diſcourſe of the Paſtoral Care. *ch.* ix.

and Remarks: And however little Genius or Aſſiſtance a Man has, he may with Time and Application be able to work-up and poliſh his Matter into ſome Form. But to preach with Judgment and Strength requires an attentive Meditation upon the firſt Principles of Religion; an exact Knowledge of Morality; an Inſight into Antiquity; Strength of Reaſoning; and ſutable Action. Is not this, Sir, what you require in an Orator who does not learn his Diſcourſe by-heart?

A. You have explain'd my Thoughts exactly. Only it may not be improper to add, that tho' a Man ſhou'd not poſſeſs all theſe Qualities in a remarkable degree, he may yet preach very well, if he has a ſolid Judgment, a tolerable Stock of Knowledge, and an eaſy way of ſpeaking. For, in this Method, as in the other, there may be different Degrees of Eloquence. You may further obſerve that moſt of thoſe who preach without getting their Sermons by-heart, do not prepare themſelves enough. They ought to ſtudy their Subject with the cloſeſt Attention; prepare all thoſe moving Paſſages that ſhou'd affect the Audience; and give the ſeveral Parts of their Diſcourſe ſuch an Order as will beſt ſerve to ſet the Whole in the moſt proper Light.

B. You have oftentimes ſpoken of this ORDER: do you mean any thing elſe by it than a *Diviſion* of the Subject? perhaps you have ſome peculiar Notion on this Point too.

A. You think that you rally me: but in good earneſt, I'm as ſingular in my Opinion upon this head, as on any other.

B. I eaſily believe you.

A. It is certainly ſo: and ſince we have fallen upon this Subject, I'll ſhew you how far I think the greater part of Orators are defective in the Point of Order.

B. Since you are ſo fond of Order, I hope you don't diſlike Diviſions.

A. I'm far from approving them.

B. Why? do they not methodize a Diſcourſe?

A. For the moſt part, Diviſions give only a *ſeeming* Order; while they really mangle and clog a Diſcourſe, by ſeparating it into two or three Parts; which muſt interrupt the Orator's Action, and the Effect it ought to produce. There remains no true * Unity after ſuch Diviſions; ſeeing they make two or three different Diſcourſes,

* *A Text being open'd, then the* Point *upon which the Sermon is to run is to be open'd: and it will be the better heard, and underſtood if there be but* ONE *Point in a Sermon: ſo that one* Head, *and* ONLY *one, is well ſtated, and fully ſet out.*

Diſcourſe of the Paſtoral Care. *p.* 194.

Diſcourſes, which are join'd into one, only by an arbitrary Connection. For three Sermons preach't at different times, (if they be form'd upon ſome regular concerted Plan, as the Sermons in *Advent* uſually are,) make one Piece, or intire Diſcourſe, as much, as the three Points of any of theſe Sermons make one Whole by being join'd, and deliver'd, together.

B. What is it then that you mean by Order? How confus'd muſt a Diſcourſe be that is not divided?

A. Do you think there is more Confuſion in the Orations of DEMOSTHENES, and TULLY, than in the Sermons of your Pariſh-Preacher?

B. I don't know — I believe not.

A. You need not be afraid of giving your Judgment too freely. The Harangues of theſe great Men are not divided as our Sermons are. Nay ISOCRATES (of whom we ſpake ſo much before,) and other antient Orators, did not follow our Method of dividing. The *Fathers* of the Church knew nothing of it. Even S. BERNARD, the laſt of them, only gives a Hint of ſome Diviſions, and does not purſue them; nor divide his Diſcourſes in form. And for a long time after him, Sermons were not divided: it is a modern Invention which we owe originally to the Scholaſtick Divines.

B. I grant that the School-men are a very bad Model for Eloquence: but what Form did the Antients uſe to give their Diſcourſes?

A. They did not divide them; but they pointed out carefully all thoſe Things that ought to be *diſtinguiſh't*: to each of them * they aſſign'd its proper Place; after having attentively conſider'd where it might be introduc'd to the beſt Advantage, and be fitteſt to make a due Impreſſion. Oftimes that which wou'd ſeem nothing to the purpoſe, by being unſeaſonably urg'd, has a very great Weight when 'tis reſerv'd for its proper Place; till the Audience be prepar'd by other Things to feel all its Force and Conſequence. Nay a ſingle Word when happily apply'd, will ſet the Truth in the ſtrongeſt Light. CICERO tells us that we ought ſometimes to delay giving a full View of the Truth, till the very Concluſion. But then, throughout our Diſcourſe there ought to run ſuch a Concatenation of Proofs, as that the firſt may make way for the ſecond: and the next always ſerve to ſupport the former. We ought

* Ordinis hæc virtus erit, & venus, aut ego fallor,
Ut jam nunc dicat, jam nunc debentia dici
Pleraque differat, & præſens in tempus omittat —
Infelix operis ſumma, quia ponere totum
Neſciet —

HOR. *de A. P.*

ought at firſt to give a general View of our Subject, and endeavour to gain the Favour of the Audience by a * modeſt Introduction, a reſpectful Addreſs, and the genuine Marks of Candour and Probity. Then we ſhou'd eſtabliſh thoſe Principles on which we deſign to argue; and in a clear, eaſy, ſenſible manner propoſe the principal Facts we are to build on; inſiſting chiefly on thoſe Circumſtances, of which we intend to make uſe afterwards. From theſe Principles and Facts we muſt draw juſt Conſequences; and argue in ſuch a clear and well-connected manner, that all our Proofs may ſupport each other; and ſo be the more *eaſily* remember'd. Every Step we advance, our Diſcourſe ought to grow ſtronger; ſo that the Hearers may gradually perceive the Force and Evidence of the Truth: and *then* we ought to diſplay it in ſuch lively Images and *Movements* as are proper to excite the Paſſions. In order to this we muſt know their various Springs, and the mutual Dependence they have one upon

* Sed hæc adjuvant in oratore, lenitas vocis, vultus, pudoris ſignificatio, verborum comitas: ſi quid perſequare acrius, ut invitus, & coactus facere videare. Facilitatis, liberalitatis, manſuetudinis, pietatis, gratî animi, non appetentis, non avidi ſigna proferri perutile eſt — Tantum autem efficitur ſenſu quodam ac ratione dicendi, ut quaſi mores oratoris effingat oratio.

CIC. *de Orat. lib.* ij. §. 43.

another; which of them we can moſt eaſily move, and employ to raiſe the reſt; and which of them in fine, is able to produce the greateſt Effects; and muſt therefore be apply'd to, in the Concluſion of our Diſcourſe. It is oftimes proper, at the Cloſe, to make a ſhort Recapitulation, in which the Orator ought to exert all his Force and Skill in giving the Audience a full, clear, conciſe View of the chief Topicks he has enlarg'd on. In ſhort, one is not oblig'd always to follow this Method without any Variation. There are Exceptions, and Allowances, to be made, for different Subjects and Occaſions. And even in this Order I have propos'd, one may find an endleſs Variety. But now you may eaſily ſee that this Method (which is chiefly taken from TULLY,) cannot be obſerv'd in a Diſcourſe that is divided into three Parts: Nor can it be follow'd in each particular Diviſion. We ought therefore to chuſe ſome Method, Sir, but ſuch a Method as is not diſcover'd, and promis'd, in the Beginning of our Diſcourſe. CICERO tells us that the beſt Method is generally to conceal the Order we follow, till we lead the Hearer to it without his being aware of it before. I remember he ſays, in expreſs Terms, that we ought to conceal even the Number of our Arguments; ſo that one

ſhall

ſhall not be able to count them, tho' they be very diſtinct in themſelves: and that we ought not plainly to point out the Diviſion of a Diſcourſe. But ſuch is the undiſtinguiſhing Taſte of theſe latter Ages, that an Audience cannot perceive any Order, unleſs the Speaker diſtinctly explain it in the Beginning; and even intimate to them his gradual Advances from the Firſt to the Second, and following general Heads, or Subdiviſions, of his Diſcourſe.

C. But don't Diviſions help to ſupport the Attention, and eaſe the Memory of the Hearers? It is for their better Inſtruction that the Speaker divides his Diſcourſe.

A. A Diviſion chiefly relieve's the Speaker's Memory. And even this Effect might be much better obtain'd by his following a natural Order without any expreſs Diviſion: for, the true Connection of Things beſt directs the Mind. Our common Diviſions are of uſe to thoſe only who have ſtudy'd, and been train'd up to this Method in the Schools. And if the common People retain the Diviſion better than the reſt of the Sermon; it is only becauſe they hear it often repeated: but generally ſpeaking they beſt remember practical Points, and ſuch Things as ſtrike their Senſes and Imagination.

B. The Order you propoſe may be proper enough for ſome Subjects: but it cannot be fit for all: For, we have not always Facts to lay down.

A. When we have none, we muſt do without them; but there are very few Subjects into which they might not be aptly introduc'd. One of PLATO's chief Beauties is, that in the Beginning of his moral Pieces he uſually gives us ſome Fragment of Hiſtory, or ſome Tradition that ſerves as the Foundation of his Diſcourſe. This Method wou'd far more become thoſe who preach Religion; which is intirely founded upon Tradition, Hiſtory, and the moſt antient Records. Indeed moſt Preachers argue but weakly; and don't inſtruct People ſufficiently, becauſe they do not trace back Things to theſe Sources.

B. We have already given you too much trouble, Sir, and I'm almoſt aſham'd to detain you longer: but I wiſh heartily you wou'd allow me to aſk you a few more Queſtions concerning the Rules of publick Diſcourſe.

A. With all my heart: I am not yet weary: you may diſpoſe, as you pleaſe, of the little Time I have left.

B. Well then, you wou'd have all falſe and trifling Ornaments intirely baniſh't from Diſcourſe. Now, tho' you touch't

touch't upon this Point before, pray ſhew me by ſome ſenſible Examples how to * diſtinguiſh ſuch falſe Beauties from thoſe that are ſolid and natural.

A. Do you love Quavering Notes in Muſick? Are you not better pleas'd with thoſe briſk ſignificant Notes that deſcribe Things, and expreſs the Paſſions.

B. Yes, certainly: for, Quavers are of no Uſe: they only amuſe the Ear, and don't affect the Mind. Our Muſick was once full of them; and was therefore very weak and confus'd: but now we begin to refine our Taſte, and to come nearer the Muſick of the Antients; which is a kind of paſſionate Declamation, that acts powerfully upon the Soul.

A. I knew that Muſick, of which you are ſo good a Judge, wou'd ſerve to make you underſtand what concern's Eloquence. There ought to be a kind of Eloquence in Muſick itſelf: and in both theſe Arts we ought to reject all falſe and trilling Beauties. Do you not perceive now that by

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* *Falſe Eloquence, like the priſmatick Glaſs,*
It's gaudy Colours ſpread's on ev'ry Place;
The Face of NATURE we no more ſurvey,
All glares alike, without diſtinction gay.
But true Expreſſion, like th' unchanging Sun,
Clear's and improves whate'er it ſhines upon,
It gilds all Objects, but it alter's none.
Expreſſion is the Dreſs of Thought, and ſtill
Appears more decent, as more ſuitable.
Mr. POPE's Eſſay on Criticiſm.

by a trilling Diſcourſe I mean the humming Jingle of languid uniform Periods; a chiming of Words that returns perpetually, like the Burden of a Song? This is the falſe Eloquence that reſembles bad Muſick.

B. I wiſh, Sir, you cou'd make it a little plainer ſtill.

A. The reading of good and bad Orators will more effectually form your Taſte, on this Point, than all the Rules in the World. However it were eaſy to ſatisfy you by ſome pertinent Examples. I will not mention any modern ones; tho' we abound in falſe Ornaments. That I may not offend any Perſon, let us return to ISOCRATES who is the Standard of thoſe nice and florid Harangues that are now in vogue. Did you ever read his famous Panegyrick on HELEN?

B. Yes: I have read it ſome time ago.

A. How did you like it?

B. Extremely well. I thought I never ſaw ſo much Wit, Elegance, Sweetneſs, Invention, and Delicacy in any Compoſure. I own to you that HOMER himſelf (whom I read afterwards,) did not ſeem to have ſo much Spirit as he. But now that you have ſhown me what ought to be the true Aim of Poets and Orators, I ſee plainly that HOMER, who conceal'd his Art, vaſtly ſurpaſſes

ISOCRA-

ISOCRATES who took ſo much pains to diſplay his Skill. But I was once charm'd with that Orator, and ſhou'd have been ſo ſtill, if you had not undeceiv'd me. Mr. *** is the ISOCRATES of our Days: and I perceive that by ſhewing the Defects of that antient Orator, you condemn all thoſe who imitate his florid effeminate Rhetorick.

A. I'm now ſpeaking of ISOCRATES only —— In the Beginning of his Encomium he magnifies the Love that THESEUS had for HELEN, and fancy'd that he ſhou'd give a lofty Idea of her, by deſcribing the heroick Qualities of that great Man who fell in love with her: as if THESEUS (whom the Antients always repreſent as weak and inconſtant in his Amours,) cou'd not have been ſmitten with a Woman of a moderate Beauty. Then he comes to the Judgment that PARIS form'd of her. He ſays that a Diſpute having ariſen among the Goddeſſes concerning their Beauty; they agreed to make PARIS Judge of it: Upon which Occaſion JUNO proffer'd him the Empire of *Aſia*: MINERVA aſſur'd him of conſtant Victory in Battles: and VENUS tempted him with the beautiful HELEN. Now ſeeing PARIS, when he was to determin this matter, cou'd not behold the Faces of theſe Goddeſſes, becauſe

cause of their dazling Splendour, he cou'd only judge of the Worth of the three Things that they offer'd: and upon the Comparison he preferr'd HELEN to Empire, and to Victory. Then the Orator praises the Judgment of PARIS, in whose Determination the Goddesses themselves acquiesc'd; and adds these remarkable Words: * "I wonder that any-one "shou'd think PARIS indiscreet in chu-"sing to *live* with her, for whom many "*Demi-Gods* wou'd have been willing "to *die*."

C. This puts me in mind of our Preachers who are so full of Antitheses and Turns of Wit. There are a great many such Orators as ISOCRATES.

A. He is their Master! all the rest of his Panegyrick is of the † same Strain. It is founded on the long War of *Troy*; the Calamities that the *Greeks* suffer'd for the Rape of HELEN, and the Praise of Beauty which has so much Power over Men. There is nothing in the whole Discourse solidly prov'd; nor the least Point

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* Θαυμάζω δ' εἴ τις οἴεται κακῶς βεβουλεῦσθαι τὴν μετὰ ταύτης ζῆν ἑλόμενον ἧς ἕνεκα πολλοὶ τῶν ἡμιθέων ἀποθνήσκειν ἠθέλησαν. ISOCR. *Hel. Laud.*

† *His very next Words are these:* —— Πῶς δ' οὐκ ἂν εἴη ἀνόητος εἰ τὰς θεὰς εἰδὼς περὶ κάλλους φιλονεικούσας, αὐτὸς κάλλους κατεφρόνησε, καὶ μὴ ταύτην ἐνόμισε μεγίστην εἶναι τῶν δωρεῶν, περὶ ἧς κἀκείνας ἑώρα μάλιστα σπουδαζούσας? —— *Ibid.*

Point of moral Inſtruction. He judge's of the Worth of Things only according to Mens extravagant Paſſions. And as his Proofs are weak: ſo his Stile is flouriſh't and finical. I quoted this Paſſage, profane as it is, becauſe 'tis a very famous one; and becauſe this affected Manner is very much in faſhion. The more grave Diſcourſes of ISOCRATES are compos'd in the ſame ſpruce effeminate way; and are full of ſuch falſe Beauties as that I now mention'd.

C. I find you like none of thoſe witty Turns which have nothing in them that is either ſolid, natural, or affecting; and tend neither to convince, nor paint, nor perſwade. The Example you have brought from ISOCRATES, tho' it be upon a trifling Subject, is yet very pertinent: For, all ſuch Tinſel-Wit muſt appear ſtill more ridiculous when 'tis apply'd to grave and ſerious Matters.

A. But, Sir, as to ISOCRATES, don't you think I had reaſon to cenſure him as freely as TULLY aſſures us ARISTOTLE did.

B. What ſays TULLY?

A. * That ARISTOTLE perceiving ISOCRATES had perverted Eloquence from its proper Uſe to Amuſement and Oſtentation; and thereby drawn to himſelf the moſt conſiderable Diſciples, he apply'd

* Lib. III. §. 35.

apply'd to him a Verſe of PHILOCTETES, to ſhew how much he was aſham'd of being ſilent while that vain Declaimer carry'd all before him. But I have done now: 'tis time for me to be going.

B. We cannot part with you ſo ſoon, Sir: Will you then allow of no Antitheſes?

A. Yes: when the Things we ſpeak of are naturally oppoſite one to another, it may be proper enough to ſhew their Oppoſition. Such Antitheſes are juſt, and have a ſolid Beauty, and a right Application of them is often the moſt eaſy and conciſe manner of explaining Things. But 'tis extremely childiſh to uſe artificial Turns and Windings to make Words claſh and play one againſt another. At firſt, this may happen to dazle thoſe who have no Taſte: but they ſoon grow weary of ſuch a ſilly Affectation. Did you ever obſerve the GOTHICK Architecture of our old Churches?

B. Yes; 'tis very common.

A. Did you take notice of the Roſes, Holes, unconnected Ornaments, and diſjointed little Knacks that theſe *Gothick* Buildings are full of. Theſe odd Conceits are juſt ſuch Beauties in Architecture as forc'd Antitheſes and Quibbles are in Eloquence. The GRECIAN Architecture is far more ſimple, and admits of none but

natural, ſolid and majeſtick Ornaments: we ſee nothing in it but what is great, proportion'd, and well-plac'd. But the GOTHICK kind was invented by the *Arabians*; who being a People of a quick ſprightly Fancy; and having no Rule, nor Culture, cou'd ſcarce avoid falling into theſe whimſical Niceties. And this Vivacity corrupted their Taſte in all other Things. For, they us'd *Sophiſms* in their Logick: they lov'd little *Knacks* in Architecture; and invented *Witticiſms* in Poetry and Eloquence. All theſe are of the ſame kind.

B. This is curious indeed. You think then that a Sermon full of forc'd Antitheſes, and ſuch kind of Ornaments, is like a Church built in the *Gothick* way.

A. Yes: I think the Compariſon is juſt.

B. Let me aſk you but one Queſtion more; and then you ſhall go.

A. What is it?

B. It ſeems very difficult to give a particular Account of Facts, in a noble Stile: and yet we ought to do ſo if we talk ſolidly as you require. Pray, what is the proper Stile for expatiating in ſuch Caſes?

A. We are ſo much afraid of a low Strain, that our Expreſſions are uſually dry, lifeleſs, and indeterminate. They who praiſe a Saint, pitch on the moſt magnificent

magnificent Phraſes: they tell us he was an ADMIRABLE Perſon; that his Virtues were CELESTIAL; that he was rather an ANGEL, than a Man. And thus the whole Encomium is a mere Declamation, without any Proof; and without drawing a juſt Character. On the contrary, the antient *Greeks* made little Uſe of theſe general Terms which prove nothing: but they inſiſted much on Facts, and the Particulars of a Character. For inſtance XENOPHON does not once ſay in all his *Cyropædia*, that CYRUS was an *Admirable* Man: but throughout the Work he makes us really admire him. Thus it is that we ought to praiſe holy Perſons, by entering into the particular Detail of their Sentiments and Actions. But there prevails an affected Politeneſs among the pedantick and conceited Part of all Ranks and Profeſſions, who value themſelves upon their Wit, or Learning. They never venture to uſe any Expreſſion but what they reckon *fine* and uncommon. They talk always in a * high Strain; and wou'd think it beneath them

* Prima eſt Eloquentiæ virtus PERSPICUITAS; & quo quiſque ingenio minus valet, hoc ſe magis *attollere*, & *dilatare* conatur: ut ſtatura breves in digitos exiguntur; & plura infirmi minantur. Nam TUMIDOS, & corruptos, & *tinnulos*, & quocumque alio cacozeliæ genere peccantes, certum habeo, non virium, ſed *infirmitatis* vitio laborare: ut coprora non robore, ſed valetudine, inflantur. QUINT. *lib.* ij. *c.* 3.

them to call Things by their proper Names. Now in true Eloquence almoſt every thing may be introduc'd. The Perfection of Poetry itſelf, (which is the loftieſt kind of Compoſure) depends on a full and lively Deſcription of Things in all their Circumſtances. When VIRGIL repreſents the *Trojan* Fleet leaving the *African* Shore or arriving on the Coaſt of *Italy*, you ſee every proper Circumſtance exactly deſcrib'd. But we muſt own that the GREEKS enter'd ſtill further into the particular Detail of Things; and follow'd Nature more cloſely in repreſenting the ſmalleſt Circumſtances. For which reaſon, many People wou'd be apt (if they dar'd) to reckon HOMER too plain and ſimple in his Narrations. In this antient beautiful Simplicity, (which few are able to reliſh,) this Poet very much reſembles the Holy Scripture: But in many Places the Sacred Writings ſurpaſs his, as much as he excells all the other Antients, in a natural and lively Repreſentation of Things.

B. In relating Facts then ought we to deſcribe every individual Circumſtance that belongs to them?

A. No: we ſhou'd repreſent nothing to the Hearers but what deſerves their Attention; and help's to give a clear and juſt Idea of the Things we deſcribe: So

that it requires great Judgment to make a right || Choice of Circumstances. But we must not be afraid of mentioning such as can be any-way serviceable: for 'tis a false Politeness that leads us to suppress some useful Things, because we don't think 'em capable of any Ornament. Besides, HOMER has shown us by his Example, that we might give a * proper Grace and Embellishment to every Subject.

|| See Longinus. §. x.

B. Seeing you condemn the florid swelling Stile; what kind do you reckon fittest for publick Use?

A. There ought to be a Variety of Stile in every Discourse. We shou'd rise in our Expression when we speak of *lofty* Subjects; and be † familiar, on common ones,

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* *First follow NATURE, and your Judgment frame*
By her just Standard, which is still the same:
Unerring Nature, still divinely bright,
One clear, unchang'd, and universal Light;
Life, Force, and Beauty must to all impart,
At once the Source, and End, and Test of Art.
Art from that Fund each just Supply provides,
Works without Show; and without Pomp presides.
Those Rules of old discover'd, not devis'd,
Are Nature still, but Nature methodiz'd:
Nature like Monarchy, is but restrain'd
By the same Laws which first her-self ordain'd.

Mr. POPE's Essay on Criticism.

† Εστιν ἄρ ὁ ἰδιωτισμὸς ἐνίοτε τῶν κόσμου παραπολὺ ἐμφανιστικώτερον· ἐπιγινώσκεται γὰρ αὐτόθεν ἐκ τῶν κοινῶν βίου. Τὸ δὲ σύνηθες ἤδη πιστότερον —— Ταῦτα γὰρ ἐγγὸς παραξύει τὴν ἰδιώτην, ἀλλ' οὐκ ἰδιωτεύει τῷ σημαντικῷ.

LONGINUS. §. xxxj.

ones, without being coarſe, or grovelling. In moſt Caſes, an eaſy Simplicity and Exactneſs is ſufficient: tho' ſome Things require Vehemence, and Sublimity. If a Painter ſhou'd draw nothing but magnificent Palaces, he cou'd not follow Truth; but muſt paint his own Fancies; and by that means, ſoon cloy us. He ought to copy Nature in its agreable Varieties: and after drawing a ſtately City, it might be proper to repreſent a Deſart, and the Huts of Shepherds. Moſt of thoſe who aim at making fine Harangues injudiciouſly labour to cloath all their Thoughts in a * pompous gaudy Dreſs; and they fancy that they have ſucceeded happily, when they expreſs ſome general Remarks in a florid lofty Stile. Their only Care is to fill their Diſcourſe with abundance of Ornaments, to pleaſe the vitiated Taſte of their Audience: like ignorant Cooks who know not how to ſeaſon Diſhes, in a proper, natural way; but fancy they muſt give them an exquiſite Reliſh by mixing

* Nanque illud genus oſtentationi compoſitum, ſolum petit audientium voluptatem: idcoque omnes dicendi artes aperit, ornatumque orationis exponit —— Mala affectatio, per omne dicendi genus peccat. Nam & tumida, & exilia, & prædulcia, & abundantia, & arceſſita, & exultantia ſub idem nomen cadunt. Denique κακόζηλος vocatur, quicquid eſt ultra Virtutem; quoties Ingenium judicio caret, & ſpecie boni falletur; omnium in Eloquentia vitiorum peſſimum; nam cætera cum vitentur, hoc petitur. QUINTIL. *lib.* viij. *c.* 3.

great Abilities and Experience to make him ſo. On the one hand he muſt be perfectly acquainted with the Force of Scripture-Expreſſions: on the other, he muſt underſtand the Capacity of thoſe to whom he preaches; and adapt himſelf to it. Now this requires a ſolid Knowledge, and great Diſcernment. Preachers ſpeak every day to People of the Scripture, the Church, the *Moſaick* Law, the Goſpel; of Sacrifices; of MOSES and AARON, and MELCHISEDECK; of the Prophets, and Apoſtles: but there is not ſufficient Care taken to inſtruct the People in the true Meaning of theſe Things, and in the Characters of thoſe holy Perſons. One might follow ſome Preachers, twenty Years, without getting ſufficient Knowledge of Religion.

B. Do you think that People are really ignorant of thoſe Things you mention'd?

C. For my part, I believe they are: and that few or none underſtand them enough to receive any Benefit from Sermons.

B. That may be true of the loweſt Rank of People.

C. Well; ought not they to be inſtructed as well as others? don't they make up the Bulk of Mankind?

A. The Truth is, Perſons of Rank and Faſhion have but little more Knowledge of

of Religion than the common People. There are always three Fourth-parts of an ordinary Audience, who don't know thoſe firſt Principles of Religion, in which the Preacher ſuppoſes every-one to be fully inſtructed.

B. Wou'd you then have him explain the Catechiſm in his Sermons to a polite Congregation?

A. I grant there is a due Regard to be had to an Audience; and Diſcretion to be us'd in adapting a Diſcourſe to their Capacity. But ſtill without giving the leaſt Offence, a Preacher might remind the moſt diſcerning Hearers of thoſe Paſſages of the Sacred Hiſtory, which explain the Origin and Inſtitution of holy Things. This way of having Recourſe to the firſt Foundations of Religion, wou'd be ſo far from ſeeming low, that it wou'd give moſt Diſcourſes that Force and Beauty which they generally want. This is particularly true with regard to the Myſteries of Religion: For the Hearers can never be inſtructed, nor perſwaded, if you don't trace Things back to their Source. For example, how can you make them underſtand what the Church ſays, after * St. PAUL, that JESUS CHRIST is *our Paſſover*, if you do not explain to them the *Jewiſh* Paſſover, which was appointed to be a perpetual Memorial of their Deliverance from *E-*

* 1 Cor. v. 7.

gypt, and to typify a more important Redemption that was reſerv'd for the *Meſſiah*. It is for this Reaſon, I ſaid that almoſt every thing in Religion is Hiſtorical. And if Preachers wou'd have a full Knowledge of this Truth, they muſt be very converſant in the Scripture ——

B. You muſt excuſe my interrupting you on this Subject; Sir, you told us in the Morning that the Scriptures are eloquent: and I was glad to hear you ſay ſo. Let me intreat you to ſhew us how we may diſcern the Beauties of Scripture; and in what its Eloquence conſiſts. The *Latin* Bible ſeems to me moſt vulgar and inaccurate. I ſee no Delicacy in it. What is it then that you ſo much admire?

A. The *Latin* is only a literal Verſion in which out of reſpect to the Original, there are many *Greek* and *Hebrew* Phraſes retain'd. Do you deſpiſe HOMER becauſe he has been ſorrily tranſlated into *French*?

B. But the *Greek* it-ſelf (which is the original Language of the New Teſtament) appears to me very coarſe and unpolite.

A. The Apoſtles were not acquainted with the genuine *Greek*, but us'd that corrupted kind which prevail'd among the *Helleniſtical Jews*. For this Reaſon St. PAUL ſays * *I am rude in ſpeech*, but not in Knowledge. It is very obvious that the Apoſtle here only meant he

* 2 Cor. xj. 16.

was

was not a Maſter of the *Greek* Tongue; tho' he ſolidly explain'd the Doctrine of the Holy Scripture.

C. Had not the Apoſtles the Gift of ſpeaking unknown Tongues?

A. Undoubtedly: and they even convey'd that Gift to great Numbers of their illiterate Converts. But as for the Languages that the Apoſtles had learnt in a natural way, we have Reaſon to believe that the Spirit of God permitted them to ſpeak as they did before. St. PAUL who was a Citizen of *Tarſus*, in *Cilicia*, naturally ſpake the corrupted *Greek* us'd among the *Jews* there: and we find that this is the Language he wrote in. St. LUKE ſeems to have underſtood *Greek* a little better.

C. But I always thought that in the Paſſage you mention'd, St. PAUL gave up all Pretences to Oratory: and regarded nothing but the Simplicity of the Evangelical Doctrine. Nay I have heard ſeveral Perſons of Worth and good Judgment affirm that the Holy Scripture is not eloquent, St. JEROM was puniſh't for being diſguſted at the Simplicity of Scripture; and liking TULLY better. St. AUSTIN (in his *Confeſſions*) ſeems to have fallen into the ſame Fault. Did not GOD intend to try our Faith by the Obſcurity, and even by the Lowneſs of the

the Scripture-Stile, as well as by the Poverty of our Redeemer?

A. You ſeem, Sir, to carry this Point too far. Whether do you chuſe to believe St. JEROM when he was puniſh't for having follow'd his youthful Studies too cloſely in his Retreat; or when he had made the greateſt Progreſs both in ſacred and profane Learning; and, in an Epiſtle to PAULINUS, invited him to ſtudy the Scripture; aſſuring him that he wou'd find more Charms in the Prophets than he had diſcover'd in the Heathen Poets? Or, was St. AUSTIN's Judgment better in his Youth, when the ſeeming Meanneſs of the ſacred Stile diſguſted him; than when he compos'd his Books *Of the Chriſtian Doctrine?* There he often ſays that St. PAUL was powerfully perſwaſive; and that the Torrent of his Eloquence muſt be perceiv'd by the moſt unattentive Reader. He adds that in the Apoſtle, Wiſdom did not ſeek after the Beauty of Language; but that the Beauties of Language offer'd themſelves, and attended his Wiſdom. He quotes many lofty Paſſages of his Epiſtles; wherein he ſhews all the Art and Addreſs of the Heathen Orators far outdone. St. AUSTIN excepts only two Things in this Compariſon: He ſays, that theſe Orators ſtudy'd the Ornaments

of

of Eloquence; but that the Beauties of Oratory naturally follow'd St. PAUL, and others of the ſacred Writers. And then he own's that he did not ſufficiently underſtand the Delicacies of the *Greek* Tongue, to be a competent Judge, whether there be the ſame Numbers and Cadence of Periods in the ſacred Text, that we meet with in profane Authors. I forgot to tell you that he quotes that Paſſage of the Prophet AMOS which begins thus * *Wo to them that are at eaſe in* Zion, *and truſt in the mountain of* Samaria ——: and aſſures us that in this Place the Prophet has ſurpaſs'd every thing that is ſublime in the Heathen Orators.

* Ch. vi.

C. But how do you underſtand theſe Words of St. PAUL; † *My ſpeech and my preaching was not with the enticing* [perſwaſive] *words of man's wiſdom* --? Does he not tell the *Corinthians* that he came not to preach CHRIST to them, with the Sublimity of Diſcourſe and of Wiſdom: that he *knew nothing among them but* JESUS, *and him crucify'd*: that his preaching was founded not upon the perſwaſive Language of human Wiſdom, and Learning, but upon the ſenſible Effects of the Spirit and the Power of God; to the end (as he adds) *that their Faith ſhou'd not depend upon the wiſdom of men, but on the power of God.*

† 1 Cor. xj. 4.

What

What is the Meaning of theſe Words, Sir? What ſtronger Expreſſions cou'd the Apoſtle uſe to condemn this Art of Perſwaſion that you wou'd eſtabliſh? For my part, I freely own that at firſt I was glad when you cenſur'd all thoſe affected Ornaments of Diſcourſe that vain Declaimers are ſo fond of: but the Sequel of your Scheme does not anſwer the pious Beginning of it. I find that you wou'd ſtill make Preaching a human Art; and baniſh Apoſtolical Simplicity from the Pulpit.

A. Tho' you judge very unfavourably of my Eſteem for Eloquence; I am not diſſatisfy'd at the Zeal with which you cenſure it. However, Sir, let us endeavour to underſtand one another aright. There are ſeveral worthy Perſons who judge, with you, that eloquent Preaching is repugnant to the Simplicity of the Goſpel. But when we have mutually explain'd our Sentiments, perhaps they may be found to agree. What then do you mean by *Simplicity*? and what do you call *Eloquence*?

C. By Simplicity, I mean a Diſcourſe without any Artifice or Magnificence. By Eloquence, I mean a Diſcourſe full of Art and Ornaments.

A. When you require an artleſs ſimple Diſcourſe, wou'd you have it without Order,

Order, and Connection: without ſolid and convincing Proofs; and without a proper Method for inſtructing the Ignorant? wou'd you have a Preacher ſay nothing that is pathetick; and never endeavour to affect the Heart?

C. Far from it: I wou'd have a Diſcourſe that both inſtructs, and moves People.

A. That wou'd make it eloquent: For we have ſeen before that Eloquence is the Art of inſtructing and perſwading Men, by moving their Paſſions.

C. I grant that Preachers ought to convince and affect their Hearers: but I wou'd have them to do it without Art, by an Apoſtolical Simplicity.

A. The more artleſs and *natural* ſuch a convincing perſwaſive Eloquence is, it muſt be the more powerful. But let us inquire whether the *Art* of Perſwaſion be inconſiſtent with the Simplicity of the Goſpel. What mean you by Art?

C. I mean a Syſtem of Rules that Men have invented, and uſually obſerve in their Diſcourſes, to make them more beautiful, elegant, and pleaſing.

A. If by Art you only mean this Invention to render a Diſcourſe more handſome and poliſh't in order to pleaſe People; I won't diſpute with you about Words; but will readily acknowledge that

that this Art ought not to be admitted into Sermons: For, (as we agreed before) this Vanity is unworthy of Eloquence and far more unbecoming the ſacred Function. This is the very Point about which I reaſon'd ſo much with Mr. *B.*. But if by *Art*, and *Eloquence*, you mean what the moſt judicious Writers among the Antients underſtood; we muſt then ſet a juſt Value upon Eloquence.

C. What did they underſtand by it?

A. According to them the Art of Eloquence comprehends thoſe Means that wiſe Reflection and Experience have diſcover'd to render a Diſcourſe proper to perſwade Men of the Truth; and to engage them to love and obey it. And this is what you think every Preacher ſhou'd be able to do. For did you not ſay that you approv'd of Order, and a right Manner of Inſtruction; Solidity of Reaſoning, and pathetick Movements; I mean ſuch as can touch and affect Peoples Hearts? Now this is what I call Eloquence: you may give it what Name you pleaſe.

C. Now I comprehend your Notion of Eloquence: and I cannot but acknowledge that ſuch a manly, grave, ſerious Manner of Perſwaſion wou'd much become the Pulpit; and that it ſeems even neceſſary to inſtruct People with Succeſs. But how do you underſtand thoſe Words of St. PAUL that

that I quoted before? Do they not expreſly condemn Eloquence?

A. In order to explain the Apoſtle's Words, let me aſk you a few Queſtions.

C. As many as you pleaſe, Sir.

A. Is it not true that the Apoſtle argues with wonderful Strength in his Epiſtles? Does he not reaſon finely againſt the Heathen Philoſophers, and the *Jews*, in his Epiſtle to the *Romans*? Is there not great Force, in what he ſays concerning the Inability of the *Moſaick* Law to juſtify Men?

C. Certainly.

A. Is there not a Chain of ſolid Reaſoning in his Epiſtle to the *Hebrews*, about the Inſufficiency of the antient Sacrifices; the Reſt that DAVID promis'd to the Children of GOD, beſides that which the *Iſraelites* enjoy'd in *Paleſtine* after JOSHUA's days; concerning the Order of AARON, and that of MELCHISEDECK; and the ſpiritual and eternal Covenant that behov'd to ſucceed the carnal and earthly one which was eſtabliſh't by the Mediation of MOSES, for a Time only? Are not the Apoſtle's Arguments on theſe ſeveral Subjects very ſtrong and concluſive?

C. I think they are.

A. When St. PAUL therefore diſclaim'd the Uſe of *the perwaſive Words of Man's Wiſdom*,

Wiſdom, he did not mean to condemn *true* Wiſdom, and the Force of Reaſoning.

C. That appears plainly from his own Example.

A. Why then do you think that he meant to condemn *ſolid* Eloquence, any more than *true* Wiſdom.

C. Becauſe he expreſly rejects Eloquence in that Paſſage which I deſir'd you to explain.

A. But doth he not likewiſe diſclaim Wiſdom? The Place ſeems to be more expreſs againſt Wiſdom, and human Reaſoning, than againſt Eloquence. And yet he himſelf reaſon'd frequently; and was very eloquent. You grant that he argu'd well: and St. AUSTIN aſſure's you that the Apoſtle was an Orator.

C. You plainly point out the Difficulty; but you don't anſwer it. Pray, ſhew us how 'tis to be ſolv'd.

A. St. PAUL reaſon'd much; he perſwaded effectually: So that he was really an excellent Philoſopher and an Orator. But as he tell's us in the Place you quoted; his Preaching was not founded on human Reaſoning, nor on the Art of Perſwaſion. It was a Miniſtry of divine Inſtitution, that ow'd its Efficacy to God alone. The Converſion of the whole World was, according to the ancient Prophecies, to be the great and ſtanding Miracle

racle of the Chriſtian Religion. This was the *Kingdom of God* that came from Heaven; and was to convert and reduce all the Nations of the Earth to the Worſhip and Service of the true GOD. JESUS CHRIST crucify'd, by his being declar'd to them was to draw them all to himſelf merely by the Power of his Croſs. The Philoſophers had reaſon'd and diſputed, without converting either themſelves, or others. The *Jews* had been intruſted with a Law that ſhew'd them their Miſeries, but cou'd not relieve them. All Mankind were convinc'd of the general Diſorder and Corruption that reign'd among them. JESUS CHRIST came with his Croſs; that is, he came poor, humble, and ſuffering for us. To ſilence our vain, preſumptuous Reaſon, he did not argue like the Philoſophers; but he determin'd with Authority. By his Miracles, and his Grace, he ſhew'd that he was above all. That he might confound the falſe Wiſdom of Men, he ſets before them the ſeeming Folly and Scandal of his Croſs; that is, the Example of his profound Humiliation. That which Mankind reckon'd * Folly, and at which they were moſt offended, was the very Thing that ſhou'd convert and lead them to GOD. They wanted to be cur'd of their Pride, and their exceſſive Love of ſenſible Objects:

* 1 Cor. i. 23, 25.

and to affect them the more, GOD ſhew'd them his Son crucify'd. The Apoſtles preach't him; and walk't in his Steps. They had not recourſe to any human Means, neither to Philoſophy, nor Rhetorick, nor Policy, nor Wealth, nor Authority. GOD wou'd have the ſole Glory of his Work; and the Succeſs of it to depend intirely on Himſelf: He therefore choſe what is weak; and rejected what is ſtrong; to diſplay his Power in the moſt ſenſible manner. He brought all out of Nothing in the Converſion of the World, as well as at the Creation of it. That Work therefore had this divine Character ſtamp't upon it, that it was not founded upon any thing that the World admir'd, or valu'd. It wou'd only have weaken'd and fruſtrated the wonderful Power of the Croſs (as *St. PAUL ſays) to ground the preaching of the Goſpel upon natural Means. It was neceſſary that without human Help, the Goſpel ſhou'd of it-ſelf open People's Hearts; and by that prodigious Efficacy ſhew Mankind that it came from GOD. Thus was human Wiſdom confounded, and rejected. Now what muſt we conclude from hence? This only; that the Converſion of the Nations, and the Eſtabliſhment of the Chriſtian Church, was not owing to the learned Reaſonings, and perſwaſive Words of

* 1 Cor. j. 17.

Man's

Man's Wiſdom. It does not imply that there was no Eloquence, nor Wiſdom in ſeveral of thoſe who firſt preach't the Goſpel: but only, that they did not depend on this eloquent Wiſdom; nor did they ſtudy it as a thing that was to give an Efficacy to their Doctrine. It was founded (as the Apoſtle tells us)* not upon the perſwaſive Diſcourſes of human Philoſophy; but ſolely upon the Effects of the Spirit, and the Power of GOD; that is, upon the Miracles that ſtruck the Eyes and Minds of Men, and upon the inward Operation of the divine Grace.

C. According to your reaſoning then, They make void the Efficacy of our Saviour's Croſs who ground their preaching upon human Wiſdom and Eloquence.

A. Undoubtedly. The Miniſtry of the Word is intirely built upon Faith: and the Preachers of it ought to pray, and purify their Hearts; and expect all their Succeſs from Heaven. They ſhou'd arm themſelves with *the Sword of the Spirit, which is the Word of God*; and not depend on their own Abilities. This is the neceſſary Preparation for preaching the Goſpel. But tho' the inward Fruit and Succeſs of it muſt be aſcrib'd to Grace alone, and the Efficacy

* Οὐκ ἐν πειθοῖς ἀνθρωπίνης σοφίας λόγοις — 1 Cor. ij. 4.

of GOD's Word; there are yet ſome Things that Man is to do on his part. —

C. Hitherto you have talk't very ſolidly: but I ſee plainly you are now returning to your firſt Opinion.

A. I did not change it. Don't you believe that the Work of our Salvation depends upon GOD's Grace?

C. Yes: 'tis an Article of Faith.

A. You own however that we ought to uſe great Prudence in chuſing a right Station and Conduct in Life; and in avoiding dangerous Temptations. Now do we make void the Grace of GOD, and its Efficacy, by Watching, and Prayer, and a prudent Circumſpection? Certainly not. We owe all to GOD: and yet He obliges us to comply with an external Order of human Means. The Apoſtles did not ſtudy the vain Pomp, and trifling Ornaments of the Heathen Orators. They did not fall into the ſubtil Reaſonings of the Philoſophers, who made all to depend upon thoſe airy Speculations in which they loſt themſelves. The Apoſtles only preach't JESUS CHRIST with all the Force, and magnificent Simplicity of the Scripture-Language. 'Tis true they had no need of any Preparation for their Miniſtry; becauſe the Spirit, who deſcended upon them in a ſenſible manner, ſupply'd them with Words in preaching the Goſpel.

The

The Difference then betwixt the Apoſtles, and their Succeſſors in the Miniſtry, is, that theſe, not being miraculouſly inſpir'd like the Apoſtles, have need to prepare themſelves, and to fill their Minds with the Doctrine and Spirit of the Scripture, to form their Diſcourſes. But this Preparation ſhou'd never lead them to preach in a more artleſs manner than the Apoſtles. Wou'd you not be ſatisfy'd if Preachers us'd no more Ornaments in their Sermons than S. PETER, S. PAUL, S. JAMES, S. JUDE, and S. JOHN did?

C. I think I ought to require no more. And I muſt confeſs that ſince (as you ſay) Eloquence conſiſts chiefly in the Order, Force, and Propriety of the Words by which Men are perſwaded and mov'd; it does not give me ſo much Offence as it did. I always reckon'd Eloquence to be an Art that is inconſiſtent with the Simplicity of the Goſpel.

A. There are two ſorts of People that have this Notion of it; the falſe Orators, who are widely miſtaken in ſeeking after Eloquence amidſt a vain Pomp of Words; and ſome pious Perſons who have no great depth of Knowledge: but tho' out of Humility they avoid that falſe Rhetorick which conſiſts in a gaudy oſtenſatious Stile; they yet aim at true Eloquence,

by striving to perswade, and move their Hearers.

C. I now understand your Notions exactly well: let us now return to the Eloquence of the Scripture.

A. In order to perceive it, nothing is more useful than to have a just Taste of the antient Simplicity: and this may best be obtain'd by reading the most * antient *Greek* Authors. I say the *most antient.* For those *Greeks* whom the *Romans* so justly despis'd, and call'd *Græculi*, were then intirely degenerate. As I told you before, you ought to be perfectly acquainted with HOMER, PLATO, XENOPHON, and the other earliest Writers. After that, you will be no more surpriz'd at the Plainness of the Scripture-Stile: For in them you'll find almost the same kind of Customs, the same artless Narrations, the same Images of great Things, and the same Movements. The Difference betwixt them upon Comparison is much to the Honour of the Scripture. It surpasses them vastly in native Simplicity, Liveliness, and Grandeur.

HOMER

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* Ἐνδείκνυται δ' ἡμῖν οὗτος ὁ ἀνὴρ [ΠΛ'ΑΤΩΝ] εἰ βουλοίμεθα μὴ κατολιγωρῆσαι, ὡς καὶ ἄλλη τις ὁδὸς τὰ εἰρημένα ὁδὸς ἐπὶ τὰ ὑψηλὰ τείνει. Ποία δὲ καὶ τίς αὕτη; ἡ τῶν ἔμπροσθεν μεγάλων συγγραφέων καὶ ποιητῶν μίμησίς τε καὶ ζήλωσις. Καὶ τούτου γε, φίλτατε, ἀπρὶξ ἐχώμεθα τοῦ σκοποῦ. LONGINUS §. xiij.

HOMER himſelf never reach't the Sublimity of MOSES's Songs; eſpecially the * laſt, which all the *Iſraelitiſh* Children were to learn by-heart. Never did any Ode, either *Greek*, or *Latin*, come up to the Loftineſs of the *Pſalms*: particularly that which begins thus; † *The mighty God even the Lord, hath ſpoken*, ſurpaſſes the utmoſt Stretch of human Invention. Neither HOMER nor any

* *Give ear, O ye heavens, and I will ſpeak: and hear O earth, the words of my mouth. My doctrine ſhall drop as the rain; my ſpeech ſhall diſtil as the dew, as the ſmall rain upon the tender herb; and as the ſhowers upon the graſs. Becauſe I will publiſh the Name of the Lord: aſcribe ye greatneſs unto our God. He is the rock: his work is perfect: for, all his ways are judgment: a God of truth, and without iniquity: juſt and right is he. — For the Lord's portion is his people:* Jacob *is the lot of his inheritance. He found him in a deſart land; and in the waſte howling wilderneſs: he led him about; he inſtructed him; and kept him as the apple of his eye. As an eagle ſtirreth up her neſt, fluttereth over her young, ſpreadeth abroad her wings; taketh them; beareth them on her wings: So the Lord alone did lead him; and there was no ſtrange God with him. He made him ride on the high places of the earth, that he might eat the increaſe of the fields; he made him ſuck honey out of the rock; and oil out of the flinty rock.* —— DEUT. XXXij. 1. ℣ 2. 3. 4. ℣ 9. 10. 11. 12. 13.

† *The mighty God, even the Lord, hath ſpoken; and call'd the earth from the riſing of the Sun unto the going down thereof. Out of* Zion, *the perfection of beauty, God hath ſhined. Our God ſhall come, and ſhall not keep ſilence: a fire ſhall devour before him: and it ſhall be very tempeſtuous round about him. He ſhall call to the heavens from above; and to the earth, that he may judge his people. Gather my Saints together unto me; thoſe that have made a covenant with me by ſacrifice. And the heavens ſhall declare his righteouſneſs; for God is Judge himſelf.* PSAL. L. 1. 2. 3. 4. 5. 6.

other Poet ever equal'd * ISAIAH deſcribing the Majeſty of GOD, in whoſe Sight the *Nations of the Earth are as the ſmall Duſt*; yea *leſs than nothing, and Vanity*; ſeeing it is *He that ſtretcheth out the Heavens like a Curtain, and ſpreadeth*

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* Chap. xl. 9. O Zion, *that bringeſt good tidings, get thee up into the high mountain:* O Jeruſalem, *that bringeſt good tidings, lift up thy voice with ſtrength: lift it up; be not afraid: ſay unto the cities of* Judah, *Behold your God.*
℣ 10. *Behold the Lord God will come with a ſtrong hand; and his arm ſhall rule for him: behold his reward is with him;*
11. *and his work before him. He ſhall feed his flock like a ſhepherd: he ſhall gather the lambs with his arm, and carry them in his boſom; and ſhall gently lead thoſe that are with*
12. *young. Who hath meaſur'd the waters in the hollow of his hand? and meted out the heaven with a ſpan, and comprehended the duſt of the earth in a meaſure; and weighed the mountains in ſcales; and the hills in a ba-*
13. *lance? Who hath directed the Spirit of the Lord; or being*
℣ 15. *his counſeller hath taught him? — Behold the nations are as a drop of a bucket; and are counted as the ſmall duſt of the balance: behold he taketh up the iſles as a very lit-*
16. *tle thing. And* Lebanon *is not ſufficient to burn; nor the*
17. *beaſts thereof ſufficient for a burnt-ſacrifice. All nations before him are as nothing; and they are counted to him leſs*
18. *than nothing and vanity. To whom will you liken God?*
℣ 21. *or what likeneſs will you compare unto him? — Have ye not known? have ye not heard? hath it not been told you from the beginning? have ye not underſtood from the foundations of*
22. *the earth? It is he that ſitteth upon the circle of the earth; and the inhabitants thereof are as graſhoppers: that ſtretcheth out the heavens like a curtain; and ſpreadeth them out*
℣ 25. *as a tent to dwell in. — To whom then will you liken me, or*
26. *ſhall I be equal? ſaith the holy One. Lift up your eyes on high, and behold who hath created theſe things; that bringeth out their hoſt by number: He calleth them all by names, by the greatneſs of his might; for that he is ſtrong in power,*
℣ 28. *not one faileth. — Haſt thou not known? haſt thou not heard, that the everlaſting God, the Lord, the Creator of the ends of the earth fainteth not; neither is weary? there is no ſearching of his underſtanding!*

ſpreadeth them out as a Tent to dwell in. Sometimes this Prophet has all the Sweetneſs of an Eclogue, in the ‖ ſmiling ‖ Images he gives us of Peace: and ſometimes he ſoars ſo high as to leave every thing below him. What is there in Antiquity that can be compar'd to the † *Lamentations* *See Ch.* xj. *and* xxxv.

† Chap. j. 1. *How doth the city ſit ſolitary, that was full of people! how is ſhe become as a widow! ſhe that was great among the nations, and princeſs among the provinces, how is ſhe become tributary! She weepeth ſore in the night;* ℣ 2. *and her tears are on her cheeks. Among all her lovers ſhe hath none to comfort her: all her friends have dealt treacherouſly with her; they are become her enemies. —* ℣ 16. *For theſe things I weep: mine eye, mine eye, runneth down with water; becauſe the comforter that ſhould relieve my ſoul is far from me: my children are deſolate; becauſe the enemy prevail'd. —* ℣ 20. *Behold, O Lord; for I am in diſtreſs; my bowels are troubled: mine heart is turn'd within me; for I have grievouſly rebell'd:* abroad *the ſword bereaveth;* at home *there is as death. — How hath the Lord cover'd* Ch. ij. 1. *the daughter of* Zion *with a cloud in his anger; and caſt down from heaven unto the earth the beauty of* Iſrael; *and remembred not his foot-ſtool in the day of his anger! —* ℣ 8. *The Lord hath purpos'd to deſtroy the wall of the daughter of* Zion: *he hath ſtretched out a line; he hath not withdrawn his hand from deſtroying: therefore he made the rampart, and the wall to lament; they languiſh't together. —* ℣ 11. *Mine eyes do fail with tears, my bowels are troubled: my liver is pour'd upon the earth, for the deſtruction of the daughter of my people: becauſe the children and the ſucklings ſwoon in the ſtreets of the city. They ſay to their mothers, where is corn and wine? when they ſwoon'd as the* 12. *wounded in the ſtreets of the city; when their ſoul was pour'd out into their mother's boſom. —* ℣ 19. *Ariſe; cry out in the night; in the beginning of the watches pour out thine heart like water before the face of the Lord: lift up thy hands towards him, for the life of thy young children, that faint for hunger in the top of every ſtreet. Behold, O* 20. *Lord, and conſider to whom thou haſt done this. Shall the women eat their fruit, children of a ſpan long? ſhall the*

mentations of JEREMIAH when he tenderly deplores the Miſeries of his Country? Or to the Prophecy of * NAHUM

the prieſt and the prophet be ſlain in the ſanctuary of the
℣ 21. Lord? The young and the old lie on the ground in the
ſtreets: my virgins and my young men are fallen by the
ſword: thou haſt ſlain them in the day of thy anger, thou
Ch. iij. 39. haſt kill'd and not pity'd. Wherefore doth a living man
complain; a man for the puniſhment of his ſins? ——

* Chap. j. 3. The Lord is ſlow to anger, and great in power; and will not at all acquit the wicked. The Lord hath his way in the whirl-wind, and in the ſtorm; and the
℣ 5. clouds are the duſt of his feet. — The mountains quake at
him; and the hills melt; and the earth is burnt at his pre-
6. ſence; yea the world, and all that dwell therein. Who
can ſtand before his indignation? and who can abide in the
fierceneſs of his anger? his fury is pour'd out like fire; and
Ch. ij. 1. the rocks are thrown down by him. — He that daſheth in
pieces is come up before thy face: keep the munition: watch
the way: make thy loyns ſtrong: fortify thy power migh-
℣ 3. tily. — The ſhield of his mighty men is made red: the
valiant men are in ſcarlet: the chariots ſhall be with
flaming torches, in the day of his preparation; and the fir-
4. trees ſhall be terribly ſhaken. The chariots ſhall rage in the
ſtreets; they ſhall juſtle one againſt another in the broad
ways: they ſhall ſeem like torches: they ſhall run like the
℣ 8. lightnings. — But Nineveh is of old like a pool of water:
yet they ſhall flee away. Stand, ſtand, ſhall they cry;
9. but none ſhall look back. Take ye the ſpoil of ſilver; take
the ſpoil of gold: for there is no end of the ſtore, and glory
10. out of the pleaſant furniture. She is empty, and void, and
waſte; and the heart melteth; and the knees ſmite to-
gether; and much pain is in all loyns; and the faces of
Ch. iij. 3. them all gather blackneſs. — The horſeman lifteth up both
the bright ſword, and the glittering ſpear; and there is a
multitude of ſlain, and a great number of carcaſes; and
there is no end of their corpſes: they ſtumble upon their
℣ 13. corpſes. — Behold thy people in the midſt of thee are wo-
men: the gates of thy land ſhall be ſet wide open unto thine
℣ 17. enemies: the fire ſhall devour thy bars. — Thy crowned
are as the locuſts; and thy captains as the great graſhoppers
which camp in the hedges in the cold day; but when the ſun
ariſeth they flee away; and their place is not known where
18. they are. Thy ſhepherds ſlumber, O king of Aſſyria: thy
nobles ſhall dwell in the duſt: thy people is ſcatter'd upon
the mountains: and no man gathereth them. —

HUM when he foreſees in Spirit the proud *Nineveh* fall under the Rage of an invincible Army. We fancy that we ſee the Army, and hear the Noiſe of Arms and Chariots. Every thing is painted in ſuch a lively manner as ſtrikes the Imagination. The Prophet far out-does HOMER. Read likewiſe † DANIEL denouncing to *Belſhazzar* the divine Vengeance ready to overwhelm him: and try if you can find any thing in the moſt ſublime Originals of Antiquity that can be compar'd to thoſe Paſſages of ſacred Writ. As for the ‖reſt of Scripture, every Portion of it is uniform and conſiſtent; every Part bears the peculiar Character that becomes it; the Hiſtory, the particular Detail of Laws, the Deſcriptions, the vehement and pathetick Paſſages, the Myſteries, and Prophecies, and moral Diſcourſes; in all theſe there appears a natural and beautiful Variety. In ſhort, there is as great a difference betwixt the Heathen Poets, and the Prophets; as there is betwixt a falſe Enthuſiaſm, and the true. The ſacred Writers, being truly inſpir'd, do in a ſenſible manner expreſs ſomething divine: while the others, ſtriving to ſoar above themſelves, always ſhew human Weakneſs in their loftieſt Flights. The Second Book of *Maccabees*, the Book of *Wiſdom* eſpecially at the

† *Ch.* v. 15—29.

‖ *See the Letter to the Academy.*

the End; and *Eccleſiaſticus* in the Beginning, diſcover the * gaudy ſwelling Stile that the degenerate *Greeks* had ſpread over the Eaſt; where their Language was eſtabliſh't with their Dominion. But it wou'd be in vain to enlarge upon all theſe Particulars: it is by reading that you muſt diſcover the Truth of them.

B. I long to ſet about it: we ought to apply ourſelves to this kind of Study, more than we do.

C. I eaſily conceive that the Old Teſtament is written with that Magnificence; and thoſe lively Images you ſpeak of. But you ſay nothing of the Simplicity of CHRIST's Words.

A. That

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* WISDOM Ch. xvij. 17. — *They were all bound with one chain of darkneſs: whether it were a whiſtling wind, or a melodious noiſe of birds among the ſpreading branches; or a pleaſing fall of water running violently: or a terrible ſound of ſtones caſt down; or a running that cou'd not be ſeen of skipping beaſts, or a roaring voice of moſt ſavage wild beaſts; or a rebounding eccho from the hollow mountains: theſe things made them to ſwoon for fear.*— Ch. xviij. 20. *Yea the taſting of death touch't the righteous alſo, and there was a deſtruction of the multitude in the wilderneſs: but the wrath endur'd not long. For then the blameleſs man made haſte and ſtood forth to defend them; and bringing the ſhield of his proper miniſtry, even prayer and the propitiation of incenſe, ſet himſelf againſt the wrath, and ſo brought the calamity to an end; declaring that he was thy ſervant. So he overcame the deſtroyer, not with ſtrength of body, nor force of arms, but with a word ſubdued he him that puniſh't, alledging the oaths and covenants made with the fathers.* — *For in the* long garment, *was the* whole world: *and in the four rows of the ſtones, was the glory of the fathers graven: and thy majeſty upon the diadem of his head.*

A. That Simplicity of Stile is intirely according to the antient Taſte. 'Tis agreeable both to MOSES and the Prophets, whoſe Expreſſions CHRIST often uſes. But tho' his Language be plain and familiar, it is however figurative and ſublime in many Places. I cou'd eaſily ſhew by particular Inſtances, (if we had the Books here to conſult,) that we have not a Preacher of this Age who is ſo figurative in his moſt ſtudy'd Sermons, as JESUS CHRIST was in his moſt popular Diſcourſes. I do not mean thoſe that S. JOHN relates; where almoſt every thing is ſenſibly divine: I ſpeak of his moſt familiar Diſcourſes recorded by the other Evangeliſts. The Apoſtles wrote in the ſame manner; with this difference; that JESUS CHRIST being Maſter of his Doctrine, delivers it calmly. He ſays juſt what he pleaſes; and ſpeaks, with the utmoſt Eaſineſs, of the heavenly Kingdom and Glory, as of his * *Father's Houſe*. All thoſe exalted Things that aſtoniſh us, were natural and familiar to him: He is born there; and only tells us what he † ſaw; as he himſelf declares. On the contrary the Apoſtles ‖ ſunk under the weight of the Truths that were reveal'd to them: They want Words, and are not able to expreſs their Idea's. Hence flow thoſe Digreſſions and obſcure Paſſages

* Joh. xiv. 2.

† *Ch.* viij. 38.

‖ 2 Cor. xij. 2, 4, 7.

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in S. PAUL's Writings, and thoſe Tranſpoſitions of his Thoughts, which ſhew his Mind was tranſported with the Abundance and Greatneſs of the Truths that offer'd themſelves to his Attention. *All* this Irregularity of Stile ſhews that the Spirit of GOD forcibly guided the Minds of the Apoſtles. But notwithſtanding theſe little Diſorders of their Stile, every thing in it is noble, lively, and moving. As for S. JOHN's *Revelation*, we find in it the ſame Grandeur and Enthuſiaſm that there is in the Prophets. The Expreſſions are oftimes the ſame: and ſometimes this Reſemblance of Stile gives a mutual Light to them both. You ſee therefore that the Eloquence of Scripture is not confin'd to the Books of the Old Teſtament; but is likewiſe to be found in the New.

C. Suppoſing the Scripture to be eloquent, what will you conclude from it?

A. That thoſe who preach it, may, without ſcruple, imitate, or rather, borrow, it's Eloquence.

C. We find that Preachers do chuſe thoſe Paſſages they think moſt beautiful.

A. But it mangles the Scripture thus to ſhew it to Chriſtians only in ſeparate Paſſages. And however great the Beauty of ſuch Paſſages may be, it can never be fully perceiv'd unleſs one knows the Connection

nection of them: For, every thing in Scripture is connected: and this Coherence is the moſt great and wonderful Thing to be ſeen in the ſacred Writings. For want of a due Knowledge of it, Preachers miſtake thoſe beautiful Paſſages; and put upon them what Senſe they pleaſe. They content themſelves with ſome ingenious Interpretations; which being arbitrary, have no Force to perſwade Men, and to reform their Manners.

B. What wou'd you have Preachers do? muſt they uſe only the Language of Scripture?

A. I wou'd have them at leaſt not think it enough to join together a few Paſſages of Scripture that have no real Connection. I wou'd have them explain the Principles, and the Series of the Scripture-Doctrine; and take the Spirit, the Stile, and the Figures of it; that all their Diſcourſes may ſerve to give People a right Underſtanding, and true Reliſh of GOD's Word. There needs no more to make Preachers eloquent: For by doing this, they wou'd imitate the beſt Model of antient Eloquence.

B. But in this Caſe we behov'd (as I ſaid before) to explain the ſeveral Parts of Scripture as they lie.

A. I wou'd not confine all Preachers to this. One might make Sermons upon

the Scripture without explaining the ſeveral Parts of it, as they lie. But it muſt be own'd, that Preaching wou'd be quite another thing, if according to antient Cuſtom, the ſacred Books were thus explain'd to the People in a connected judicious manner. Conſider what Authority a Man muſt have who ſhou'd ſay nothing from his own Invention; but only follow and explain the Thoughts and Words of GOD. Beſides he wou'd do two Things at once. By unfolding the Truths of Scripture, he wou'd explain the Text; and accuſtom the People to join always the Senſe and the Letter together. What Advantage muſt they not reap if they were us'd to nouriſh themſelves with this ſpiritual Bread? An Audience who had heard the chief Points of the *Moſaick* Law explain'd, wou'd be able to receive far more Benefit from an Explication of the Truths of the Goſpel, than the greateſt Part of Chriſtians are now. The Preacher we ſpoke of before, has this Failing among many great Qualities, that his Sermons are Trains of fine Reaſoning about Religion; but they are not Religion it-ſelf. We apply our-ſelves too much to drawing of moral Characters, and inveighing againſt the general Diſorders of Mankind; and we don't ſufficiently explain the Principles and Precepts of the Goſpel.

C. Preachers

C. Preachers chuſe this way, becauſe 'tis far eaſier to declaim againſt the Follies and Diſorders of Mankind; than to explain the fundamental Truths and Duties of Religion judiciouſly. To be able to deſcribe the Corruptions of the Age, they need only have ſome Knowledge of Men, and Things; and proper Words to paint them. But to ſet the great Duties of the Goſpel in a juſt Light, requires an attentive Meditation and Study of the Holy Scriptures. There are but few Preachers who have ſuch a ſolid comprehenſive Knowledge of Religion as can inable them to explain it clearly to others. Nay, there are ſome who make *pretty* Diſcourſes; and yet cou'd not catechize the People, and far leſs make a good Homily.

A. Very true; 'tis here that our Preachers are moſt defective. Moſt of their fine Sermons contain only philoſophical Reaſonings. Sometimes they prepoſterouſly quote the Scripture only for the ſake of Decency or Ornament: and it is not then regarded as the Word of GOD; but as the Invention of Men.

C. You'll grant, I hope, that the Labours of ſuch Men tend to make void the Croſs of CHRIST.

A. I give them up; and contend only for the Eloquence of Scripture which E-

vangelical Preachers ought to imitate. So that we are agreed on this Point: provided you will not excuſe ſome zealous Preachers, who under pretence of Apoſtolical Simplicity, do not effectually ſtudy either the Doctrine of Scripture, or the powerful Manner of Perſwaſion that we are taught there. They imagin that they need only bawl, and ſpeak often of Hell and the Devil. Now without doubt a Preacher ought to affect People by ſtrong, and ſometimes even by terrible Images; but 'tis from the Scripture that he ſhou'd learn to make powerful Impreſſions. There he may clearly diſcover the Way to make Sermons plain and popular, without loſing the Force and Dignity they ought always to have. For want of this Knowledge a Preacher oftentimes doth but ſtun and frighten People: So that they remember but few clear Notions: and even the Impreſſions of Terror they receiv'd, are not laſting. This miſtaken Simplicity that ſome affect, is too often a Cloak for Ignorance: and at beſt 'tis ſuch an unedifying manner of Addreſs, as cannot be acceptable either to GOD, or Men. Nothing can excuſe ſuch homely Preachers, but the Sincerity of their Intentions. They ought to have ſtudy'd and meditated much upon the Word of GOD, before they undertook to preach. A Prieſt who

who underſtands the Scripture fully, and has the Gift of Speaking, ſupported by the Authority of his Function, and of a good Life, might make excellent Diſcourſes without great Preparation. For one ſpeaks eaſily of ſuch Truths as make a clear and ſtrong Impreſſion on his Mind. Now above all things, ſuch a Subject as Religion muſt furniſh exalted Thoughts; and excite the nobleſt Sentiments: And this is the Deſign of Eloquence. But a Preacher ought to ſpeak to his Audience as a Father wou'd talk to his Children, with an affectionate Tenderneſs: and not like a Declaimer, pronouncing an Harangue with Stiffneſs, and an affected Delicacy. It were to be wiſh't indeed that, generally ſpeaking, none were allow'd to feed the Chriſtian Flocks but their reſpective Shepherds, who ought beſt to know their Wants. In order to this, none ſhou'd be choſen for Paſtors, but ſuch as have the Gift of Preaching. The Neglect of this occaſions two Evils: one is, that dumb Paſtors, and ſuch as ſpeak without Abilities are little eſteem'd. Another Evil is, that the Function of voluntary Preachers allures many vain, ambitious Spirits, that endeavour to diſtinguiſh themſelves this way. You know that in former Ages the Miniſtry of the Word was reſerv'd for the Biſhops; eſpe-

cially in the Weſtern Church. You muſt have heard of S. AUSTIN's Caſe; that contrary to the eſtabliſh't Rule, he was oblig'd to preach while he was only a Presbyter; becauſe that VALERIUS, his Biſhop and Predeceſſor, was a Stranger who cou'd not talk eaſily: This was the beginning of that Cuſtom in the Weſtern Parts. In the Eaſt, Prieſts ſooner began to preach; as appears from S. CHRYSOSTOM's Sermons which he made at *Antioch*, when he was only a Presbyter.

C. I grant that generally ſpeaking the Office of Preaching ſhou'd be reſerv'd for the Parochial-Clergy. This wou'd be the way to reſtore to the Pulpit that Simplicity and Dignity that ought to adorn it. For if Paſtors join'd the Knowledge of the Scriptures to their Experience in the Miniſterial Function, and the Conduct of Souls; they wou'd ſpeak in ſuch a way as is beſt adapted to the Wants of their Flocks. Whereas thoſe Preachers who give up themſelves chiefly to Study and Speculation, are leſs able to obviate People's Prejudices and Miſtakes: they do not ſuit their Diſcourſes to vulgar Capacities: and inſiſt chiefly on ſuch general Points as do not inſtruct nor affect Men: to ſay nothing of the Weight and Influence that the Shepherd's own Voice muſt have among his Flock, above a Stranger's. Theſe, methinks,

methinks, are convincing Reaſons for preferring a Paſtor's Sermons before other People's. Of what Uſe are ſo many young Preachers, without Experience, without Knowledge, and without Piety? It were better to have fewer Sermons, and more judicious ones.

B. But there are many Prieſts who are not Paſtors, and who preach with great Succeſs. How many Perſons are there of the religious Orders, who fill the Pulpit to advantage?

C. I own there are many: and ſuch Men ought to be made Paſtors of Pariſhes; and even be conſtrain'd to undertake the Care of Souls. Were not Anchorets of old forc'd from their belov'd Solitude, and rais'd to publick Stations, that the Light of their Piety might ſhine in the Church and edify the Faithful?

A. But it does not belong to us to regulate the Diſcipline of the Church. Every Age has its proper Cuſtoms, as the Circumſtances of Things require. Let us ſhew a Regard to whatever the Church tolerates: and without indulging a cenſorious Humour, let us finiſh our Character of a worthy Preacher.

C. What you have ſaid already gives me, I think, an exact Idea of it.

A. Let us hear then what you reckon neceſſary to make a compleat Preacher.

C. I think that he ought to have ſtudy'd ſolidly, during his younger Days, whatever is moſt uſeful in the Poetry and Eloquence of the * Antients.

A. That is not *neceſſary*. 'Tis true when one has finiſh't ſuch Studies ſucceſsfully, they may be of uſe to him, even towards a right Underſtanding of the Scriptures: as S. BASIL has ſhewn in a Treatiſe he compos'd on this very Subject. But after all, this ſort of Study is rather uſeful than neceſſary. In the firſt Ages of the Church, the Clergy found a want of this kind of Learning. Thoſe indeed who had apply'd themſelves to it, in their Youth, turn'd it to the Service of Religion, when they became Paſtors: but ſuch as had neglected theſe Studies before, were not permitted to follow them, when they had once engag'd themſelves in the Study of the ſacred Writings; which were then reckon'd to be ſufficient. Hence came that Paſſage in the †Apoſtolical *Conſtitutions*, which exhorts Chriſtians not to read the Heathen Authors. "If you want "Hiſtory (ſays that Book,) or Laws, or "moral

† B. I. c. 6.

* *The* Greek *and* Roman *Authors have a Spirit in them, a Force both of Thought and Expreſſion, that later Ages have not been able to imitate:* BUCHANAN *only excepted; in whom, more particularly in his* PSALMS, *there is a Beauty, and Life, an Exactneſs as well as a Liberty, that cannot be imitated, and ſcarce enough commended.* Diſcourſe of the Paſtoral Care. *Ch.* viij.

" moral Precepts, or Eloquence, or Poe-
" try, you will find them all in the Scrip-
" tures." In effect we have already ſeen that 'tis needleſs to ſeek elſewhere, for any thing that is neceſſary to form our Taſte and Judgment of true Eloquence. S. AUSTIN ſays that the ſmaller Stock we have of other Learning, we ought ſo much the more to enrich our-ſelves out of that ſacred Treaſure: and that ſeeing our Notions are too ſcanty to expreſs divine Things in a proper way, we have need to exalt and improve our Knowledge, by the Authority of Scripture; and our Language, by the Dignity of its Expreſſions. But I aſk your pardon for interrupting you. Go on, Sir, if you pleaſe.

C. Well then; let us be content with the Sufficiency of Scripture. But ſhall we not add the FATHERS?

A. Without doubt: they are the Channels of Tradition. 'Tis by their Writings that we learn the Manner in which the Church interpreted the Scripture in all Ages.

C. But are Preachers oblig'd to explain every Paſſage of Scripture according to the Interpretations that the Fathers have given us. We find that one *Father* gives a ſpiritual or myſtical Senſe; and another gives a literal one. Now which muſt we

chuſe? for there wou'd be no end of mentioning them all.

A. When I affirm that we ought to interpret the Scripture according to the Doctrine of the Fathers; I mean, their *conſtant* and *uniform* Doctrine. They frequently gave pious Interpretations that differ'd very much from the literal Senſe; and were not founded on the prophetical Alluſions, and the myſterious Doctrines of Religion. Now ſeeing theſe Interpretations are arbitrary, we are not oblig'd to follow them; *ſeeing they did not follow one another.* But in thoſe Places where they explain the Sentiments of the Church concerning Points of Faith or Practice; 'tis not allowable to explain the Scripture in a Senſe contrary to the Doctrine of the Fathers. This is the Authority that we ought to aſcribe to them.

C. This ſeems clear enough. I wou'd therefore have a Clergyman (before he begin to preach) be thorowly acquainted with the Doctrine of the Fathers, that he may follow it. I wou'd even have him ſtudy the Principles they laid down for their Conduct; their Rules of Moderation; and their Method of Inſtruction.

A. Right: they are our Maſters. They had an exalted Genius: they had great and pious Souls, full of heroical Sentiments.

ments. They had a ſingular Knowledge of the Tempers and Manners of Men: and acquir'd a great Repute; and a very eaſy way of Preaching. We even find that many of them were very polite, and knew whatever is decent, either in writing or ſpeaking in Publick; and what is handſome both in familiar Converſation, and in diſcharging the common Duties of Life. Doubtleſs all this muſt have conduc'd to render them eloquent; and fit to gain upon People's Minds. Accordingly we find in their Writings a Politeneſs not only of Language, but of Sentiments and Manners; which is not to be ſeen in the Writers of the following Ages. This juſt Taſte and Diſcernment, (which agrees perfectly well with Simplicity, and render'd their Perſons acceptable, and their Behaviour engaging) was highly ſerviceable to Religion. And in this Point we can ſcarce imitate them enough. So that after the Scriptures, the Knowledge of the Fathers will help a Preacher to compoſe good Sermons.

C. When one has laid ſuch a ſolid Foundation, and edify'd the Church by his exemplary Virtues; he wou'd then be fit to explain the Goſpel with great Authority, and good Effect. For, by familiar Inſtructions, and uſeful Conferences, (to which we ſuppoſe him to have been accuſtom'd

accuſtom'd betimes,) he muſt have attain'd a ſufficient Freedom and Eaſineſs of Speaking. Now if ſuch Paſtors apply'd themſelves to all the particular Duties of their Function, as adminiſt'ring the Sacraments; directing pious Souls; and comforting afflicted, or dying Perſons; 'tis certain they cou'd not have much Time to make elaborate Sermons, and learn them word for word. *The mouth* behov'd to *ſpeak from the abundance of the heart*; and communicate to the People the Fulneſs of Goſpel-Knowledge, and the affecting Sentiments of the Preacher. As for what you ſaid Yeſterday, about getting Sermons by-heart; I had the Curioſity to ſeek out a Paſſage in S. AUSTIN that I had read before: 'tis to this purpoſe. "He thinks that a Preacher ought to "ſpeak in a more plain and ſenſible man-"ner than other People: For, ſeeing Cuſ-"tom and Decency will not permit his "Hearers to aſk him any Queſtions; he "ſhou'd be afraid of not adapting his "Diſcourſe to their Capacity. Where-"fore (ſays he) they who get their Ser-"mons by-heart, word for word, and ſo "cannot repeat and explain a Truth till "they ſee that their Hearers underſtand "it, muſt loſe one great End and Benefit "of Preaching." You ſee by this, Sir, that S. AUSTIN only prepar'd his Sub-

Matth. xij. 34.

ject,

ject, without burdening his Memory with all the Words of his Sermons. Tho' the Precepts of true Eloquence ſhou'd require more; yet the Rules of the Goſpel-Miniſtry will not permit us to go farther. As for my own part, I have been long of your Opinion concerning this Matter; becauſe of the many preſſing Neceſſities in the Chriſtian Church, that require a Paſtor's continual Application. While a Prieſt, who ought to be * *a man of God, thorowly furniſh't unto all good works*, ſhou'd be diligent in rooting out Ignorance and Offences from the Field of the Church; I think it unworthy of him to waſte his Time in his Cloſet, in ſmoothing of Periods; giving delicate Touches to his Deſcriptions; and inventing quaint Diviſions. When one falls into the Method and Employment of theſe pretty Preachers he can have no Time to do any thing elſe; he applys himſelf to no other Buſineſs, or uſeful kind of Study: Nay to refreſh himſelf, he is oftentimes forc'd to preach the ſame Sermons over and over again. But what kind of Eloquence can a Preacher pretend to, when his Hearers know before-hand all the Expreſſions, and pathetick Figures he will uſe. This is a likely way indeed to ſurprize, and aſtoniſh; to ſoften, and move and perſwade them. This muſt be a

* 2 Tim. iij. 17.

ſtrange

ſtrange manner of concealing one's Art; and of letting Nature ſpeak. To tell you freely, Sir, this gives me great Offence. What! ſhall a Diſpenſer of the Divine Myſteries be an idle Declaimer, jealous of his Reputation, and fond of * *vain Pomp*? Shall he not dare to ſpeak of GOD to his People, without having rang'd all his Words, and learn't his Leſſon by-heart like a School-boy?

A. I'm very much pleas'd with your Zeal. What you ſay is true. But we muſt not however inveigh againſt this Abuſe with too much Violence: For, we ought to ſhew a Regard to Perſons of Worth and Piety, who, out of deference to Cuſtom, or being prepoſſeſt by Example, have with a good Deſign fallen into the Method that you juſtly cenſure. But I'm aſham'd to interrupt you ſo often. Go on, I beſeech you.

C. I

* Sed his ORNATUS (repetam enim) virilis, fortis & SANCTUS ſit —— non debet quiſquam ubi *maxima* rerum *Momenta* verſantur, de verbis eſſe ſollicitus — Prima virtus eſt vitio carere. Igitur ante omnia, ne ſperemus ornatam orationem fore, quæ probabilis non erit. *Probabile* autem, CICERO id genus dicit, quod non plus, minuſve eſt quam DECET. Non quia comi expolirique non debeat; nam & hæc ornatus pars eſt: ſed quia VITIUM eſt, ubique quod NIMIUM eſt. Itaque vult eſſe *autoritatem* & pondus in verbis; ſententias vel graves, vel aptas opinionibus Hominum ac moribus. QUINTIL. *lib.* viij. *c.* 3.

C. I wou'd have a Preacher explain the whole Plan of Religion; and unfold every Part of it, in the moſt intelligible manner; by ſhewing the *primitive Inſtitution* of Things; and pointing out the Sequel and Tradition of them: that by ſhewing the *Origin* and Eſtabliſhment of Religion, he might deſtroy the Objections of Unbelievers, without offering to attack them openly; leſt he ſhou'd thereby lay a Stumbling-block in the Way of illiterate well-meaning Chriſtians.

A. That is very right. The beſt way of proving the Truth of Religion, is to explain it juſtly: for it carries it's own Evidence along with it, when we repreſent it in it's native Purity. All other Proofs that are not drawn from the very Foundation of Religion it-ſelf, and the Manner of it's Propagation, are but foreign to it. Thus, for inſtance, the beſt Proof of the Creation of the World, of the Deluge, and the Miracles of MOSES, may be drawn from the Nature of thoſe Miracles; and the artleſs impartial Manner in which the *Moſaick* Hiſtory is written. A wiſe unprejudic'd Perſon needs only to read it, to be fully convinc'd of it's Truth.

C. I wou'd likewiſe have a Preacher aſſiduouſly explain to the People in a connected Train not only all the particular Precepts

Precepts and Myſteries of the Goſpel; but likewiſe the *Origin* and *Inſtitution* of the *Sacraments*; the Traditions, the Diſcipline, the Liturgy, and Ceremonies of the Church. By theſe Inſtructions he wou'd guard the Faithful againſt the Objections of Hereticks; and inable them to give an Account of their Faith: and even to affect ſuch Hereticks as are not obſtinate: He wou'd ſtrengthen People's Faith, give them an exalted Notion of Religion; and make them receive ſome Edification and Benefit from what they ſee in the Church. Whereas with the ſuperficial Inſtruction that is generally given them at preſent, they comprehend little or nothing of what they ſee; and have but a very confus'd Idea of what they hear from the Preacher. It is chiefly for the Sake of this connected Scheme of Inſtruction that I wou'd have fix't Perſons, ſuch as Paſtors, to preach in every Pariſh. I have often obſerv'd that there is no Art, nor Science, that is not taught coherently by Principles and Method, in a connected Train of Inſtructions. Religion is the only Thing that is not taught thus to Chriſtians. In their Childhood they have a little, dry Catechiſm put into their Hands, which they learn by-rote, without underſtanding the Senſe of it. And after that, they have no other Inſtruction but

but what they can gather from Sermons upon unconnected general Subjects. I wou'd therefore, (as you ſaid) have Preachers teach People the firſt Principles of their Religion; and by a due Method, lead them on to the higheſt Myſteries of it.

A. That was the antient way. They began with Catechizing: after which, Paſtors taught their People, the ſeveral Doctrines of the Goſpel, in a connected Train of Homilies. This inſtructed Chriſtians fully in the Word of GOD. You know S. AUSTIN's Book, of *Catechizing the Ignorant*; and S. CLEMENT's Tract, which he compos'd to ſhew the Heathen whom he converted what were the Doctrines and Manners of the Chriſtian Philoſophy. In thoſe Days the greateſt Men were employ'd in theſe Catechetical Inſtructions; and accordingly they produc'd ſuch wonderful Effects, as ſeem quite incredible to us.

C. In fine, I wou'd have every Preacher make ſuch Sermons as ſhou'd not be too troubleſom to him; that ſo he might be able to preach often. They ought therefore to be ſhort; that without fatiguing himſelf or wearying the People he might preach every *Sunday*, after the Goſpel. As far as we can judge, thoſe aged Biſhops who liv'd in former Times and had conſtant

ſtant Labours to employ them, did not make ſuch a Stir as our modern Preachers do in talking to the People in the midſt of Divine Service; which the Biſhops themſelves read * ſolemnly every Lord's-day. A Preacher now-a-days gets little Credit unleſs he comes out of the Pulpit ſweating and breathleſs; and unable to do any thing the reſt of the Day. The Biſhop's upper Veſtment (which was not then open'd at the Shoulders as it is now, but hung equally down on all Sides,) probably hinder'd him from moving his Arms, as ſome Preachers do. So that as their Sermons were ſhort, ſo their Action muſt have been grave and moderate. Now, Sir, is not all this agreeable to your Principles? Is not this the Idea you gave us of good Preaching? *A.* It

* *A Clergyman muſt bring his Mind to an inward and feeling Senſe of thoſe Things that are* pray'd *for in our* Offices: *this will make him pronounce them with an equal meaſure of Gravity and Affection; and with a due Slowneſs, and Emphaſis. I do not love the Theatrical way of the Church of* Rome, *in which it is a great Study, and a long Practice, to learn in every one of their Offices, how they ought to compoſe their Looks, Geſture and Voice: Yet a light wandering of the Eyes, and a haſty running through the* Prayers, *are Things highly unbecoming: they very much leſſen the Majeſty of our Worſhip; and give our Enemies Advantage to call it* dead, *and* formal; *when they ſee plainly that he who officiates, is dead and formal in it. A deep Senſe of the Things pray'd for, a true Recollection and Attention of Spirit, and a holy Earneſtneſs of Soul, will give a Compoſure to the Looks, and a Weight to the Pronunciation, that will be temper'd between Affectation on the one hand, and Levity on the other.*

Diſcourſe of the Paſtoral Care. *Ch.* viij.

A. It is not mine: 'tis the currant Notion of all Antiquity. The farther I inquire into this Matter, the more I'm convinc'd that the antient Form of Sermons was the moſt perfect. The primitive Paſtors were great Men: they were not only very holy, but they had a compleat clear Knowledge of Religion, and of the beſt way to perſwade Men of it's Truth: and they took care to regulate all the Circumſtances of it. There's a great deal of Wiſdom, hidden under this Air of Simplicity: And we ought not to believe that a better Method cou'd have been afterwards found out. You have ſet this whole Matter in the beſt Light, and have left me nothing to add: indeed you have explain'd my Thoughts better than I ſhou'd have done my-ſelf.

B. You magnify the Eloquence, and the Sermons of the Fathers mightily.

A. I don't think that I commend them too much.

B. I'm ſurpriz'd to ſee, that after you have been ſo ſevere againſt thoſe Orators who mix Turns of Wit with their Diſcourſes, you ſhou'd be ſo indulgent to the Fathers, whoſe Writings are full of jingling Antitheſes, and Quibbles, intirely contrary to all your Rules. I wiſh you wou'd be conſiſtent with your-ſelf. Pray, Sir,

unfold all this to us. Particularly, what do you think of TERTULLIAN?

A. There are many excellent Things in him. The Loftineſs of his Sentiments is oftimes admirable. Beſides he ſhou'd be read for the ſake of ſome Principles concerning Tradition; ſome hiſtorical Facts; and the Diſcipline of his Time. But as for his Stile, I don't pretend to juſtify it. He has many falſe and obſcure Notions; many harſh and perplex't Metaphors: And the generality of Readers are moſt fond of his Faults. He has * ſpoilt many

* *One of the greateſt and moſt remarkable Proofs of the ſtrong Influence that ſome Imaginations have over others, is the Power that ſome Authors have to perſwade, without any Proof. For example, the Turn of Words that we find in* TERTULLIAN, Seneca, Montaigne, *and ſome other Authors, has ſo many Charms, and ſo much Luſtre, that they dazle moſt Readers — Their Words, however inſignificant, have more Force than the* Reaſons *of other People — I proteſt I have a great Value for ſome of* Tertullian's *Works; and chiefly for his* Apology *againſt the* Gentiles; *his Book of* Preſcriptions *againſt Hereticks; and for ſome Paſſages of* SENECA; *tho' I have very little Eſteem for* Montaigne. Tertullian *was indeed a Man of great Learning: but he had more Memory, than Judgment — The Regard he ſhew'd to the Viſions of* Montanus, *and his Propheteſſes, is an unqueſtionable Proof of his weak Judgment. The Diſorder of his Imagination ſenſibly appears in the Heat, the Tranſports, and enthuſiaſtick Flights he falls into, upon trifling Subjects — What cou'd he infer from his pompous Deſcriptions of the Changes that happen in the World? or how cou'd they juſtify his laying aſide his uſual Dreſs, to wear the Philoſophical* Cloak? *The Moon has different* Phaſes: *the Year has ſeveral Seaſons; the Fields change their Appearance in Summer and Winter: Whole Provinces are drown'd by Inundations, or ſwallow'd up by Earthquakes — In fine all*

many Preachers. For, the Desire of saying something that is singular leads them to study his Works: and his uncommon pompous Stile dazle's them. We must therefore beware of imitating his Thoughts or Expressions; and only pick out his noble Sentiments, and the Knowledge of Antiquity.

B. What say you of S. CYPRIAN? is not his Stile too swelling?

A. I think it is: And it cou'd scarce be otherwise in his Age and Country. But tho' his Language has a Tang of the *African* Roughness, and the Bombast that prevail'd in his days; yet there's great Force and Eloquence in it. Every where we see a great Soul who expresseth his Sentiments in a very noble moving Manner. In some Places of his Works we find † affected Ornaments: especially in

still Nature is subject to Changes: therefore he had reason to wear the Cloak *rather than the common Robe!* — *Nothing can excuse the silly Arguments and wild Fancies of this Author, who, in several others of his Works, as well as in that de Pallio, says every thing that comes into his Head; if it be a farfatch'd Conceit, or a bold Expression; by which he hoped to shew the Vigour, (we must rather call it, the Disorder) of his Imagination.*

MALEBRANCHE's Recherche de la Verité. *Liv. ij. P. 3. c. 3.*

† Locus enim cum die convenit; & muscendis sensibus, ac fovendis, ad lenes auras blandientis autumni ortorum facies amæna consentit. Hic jucundum sermonibus diem ducere; & studentibus fabulis in divina præcepta conscientiam pectoris erudire. Ac ne colloquium nostrum

his Epiſtle to DONATUS; which S. AUSTIN quotes however as a Letter full of Eloquence. He ſays that GOD permitted thoſe Strokes of vain Oratory to fall from S. CYPRIAN's Pen, to ſhew Poſterity how much the Spirit of Chriſtian Simplicity had, in his following Works, retrench't the ſuperfluous Ornaments of his Stile; and reduc'd it within the Bounds of a *grave* and *modeſt Eloquence*. This (ſays S. AUSTIN) is the diſtinguiſhing *Character* of all the Letters that S. CYPRIAN wrote afterwards: which we may ſafely admire and imitate, as being written according to the ſevereſt Rules of Religion; tho' we cannot hope to come-up to them without a great Application. In fine, tho' his Letter to *Donatus* (even in S. AUSTIN's Opinion) be too elaborately adorn'd; it deſerves however to be call'd eloquent. For, notwithſtanding its many rhetorical Embelliſhments, we cannot but perceive that a great Part of the Epiſtle is very ſerious, and lively; and moſt proper to give *Donatus*

noſtrum arbiter profanus impediat, aut clamor intemperans familiæ ſtrepentis obtundat, petamus hanc ſedem. Dant receſſum vicina ſecreta, ubi dum erratici palmitum lapſus nexibus pendulis per arundines bajulas repunt, viteam porticum frondea tecta fecerunt: bene hic ſtudia in aures damus; & dum in arbores, & in vites quas videmus, oblectante proſpectu, oculos amænamus, animum ſimul & auditus inſtruit, & paſcit obtutus.

CYPR. *ad Donat. Epiſt.* II.

natus a noble Idea of Chriſtianity. In thoſe Paſſages where he is very earneſt, he neglects all Turns of Wit, and falls into a ſublime and vehement Strain.

B. But what do you think of S. AUSTIN? is he not the moſt * jingling Quibbler that ever wrote? will you defend *him?*

A. No: I can't vindicate him in that. It was the reigning Fault of his time; to which his quick lively Fancy naturally inclin'd him. This ſhews that he was not a perfect Orator. But notwithſtanding this Defect, he had a great Talent for Perſwaſion. He reaſon'd generally with

* Miſi nuncios meos omnes & ſenſus interiores, ut quærerem te, & non inveni, quia malè quærebam. Video enim, Lux mea, Deus qui illuminaſti me, quia malè te per illos quærebam quia tu es intus, & tamen ipſi, ubi intraveris, neſciverunt — Et tamen cum Deum meum quæro, quæro nihilominus quandam lucem, quam non capit oculus; quandam vocem ſuper omnem vocem, quam non capit Auris; quendam odorem ſuper omnem odorem, quem non capit Naris; quendam dulcorem ſuper omnem dulcorem, quem non capit Guſtus; quendam amplexum ſuper omnem amplexum, quem non capit Tactus. Iſta lux quidem fulget ubi locus non capit: iſta vox ſonat, ubi Spiritus non rapit: odor iſte redolet, ubi flatus non ſpargit: ſapor iſte ſapit ubi non eſt edacitas; amplexus iſte tangitur, ubi non divellitur. AUG. *Solil.* §. 31.

O dies præclara & pulchra, neſciens veſperum, non habens occaſum — Ubi non erit hoſtis impugnans, neque ulla illecebra, ſed ſumma & certa ſecuritas, ſecura tranquillitas, & tranquilla jocunditas, jocunda fælicitas, fælix æternitas, æterna beatitudo, & beata Trinitas, & Trinitatis unitas, & unitatis Deitas, & Deitatis beata viſio, quæ eſt gaudium Domini Dei tui. §. 35.

great Force: and he is full of noble Notions. He knew the Heart of Man intirely well, and was ſo polite, that he carefully obſerv'd the ſtricteſt Decency in all his Diſcourſes. In ſhort, he expreſs't himſelf almoſt always in a pathetick, gentle, inſinuating manner. Now ought not the Fault we obſerve in ſo great a Man to be forgiven?

C. I muſt own there's one Thing in him that I never obſerv'd in any other Writer: I mean, that he has a moving Way, even when he quibble's. None of his Works are more full of jingling Turns, than his Confeſſions, and Soliloquys: and yet we muſt own they are * tender, and apt to affect the Reader.

A. It is becauſe he checks the Turns of his Fancy as much as he can, by the ingenuous Simplicity of his pious affecting Sentiments. All his Works plainly ſhew his Love of GOD. He was not only conſcious of it; but knew well how to expreſs

* Quemadmodum deſiderat cervus ad fontes aquarum, ita deſiderat anima mea ad te, Deus. Sitivit anima mea ad te Deum, fontem vivum: quando veniam & apparebo ante faciem tuam? O fons vitæ, vena aquarum viventium; quando veniam ad aquas dulcedinis tuæ de terra deſerta, invia & inaquoſa; ut videam virtutem tuam, & gloriam tuam, & *ſatiem* ex aquis Miſericordiæ tuæ *ſitim* meam? *Sitio* Domine, fons Vitæ es, *ſatia* me. Sitio, Domine, ſitio te Deum vivum: O quando veniam & apparebo Domine, ante faciem tuam? —

AUG. *Soliloq. Cap.* XXV.

expreſs to others the ſtrong Senſe he had of it. Now this tender affecting way, is a Part of Eloquence. But we ſee beſides that S. AUSTIN knew exactly all the eſſential Rules of it. He tells us ‖ that a perſwaſive Diſcourſe muſt be ſimple and natural: that Art muſt not appear in it: and that if it be too fine and elaborate, it puts the Hearers upon their guard. To this Purpoſe he applies theſe Words, which you cannot but remember, *Qui ſophiſticè loquitur odibilis eſt.* He talks likewiſe very judiciouſly of the mixing different kinds of Stile in a Diſcourſe; of ranging the ſeveral Parts of it in ſuch a Manner as to make it increaſe gradually in Strength and Evidence: of the Neceſſity of being plain and familiar, even as to the Tones of the Voice, and our Action in particular Paſſages; tho' every thing we ſay ſhou'd ſtill have a Dignity when we preach Religion. In fine, he likewiſe ſhews the way to awaken and move People. Theſe are S. AUSTIN's Notions of Eloquence. But if you wou'd ſee with how much Art he actually influenc'd People's Minds, and with what Addreſs he mov'd their Paſſions, according to the true Deſign of Eloquence; you muſt read the Account he gives of a Diſcourſe he made to the People of *Cæſarea*, in *Mauritania*, in order to aboliſh a bar-

‖ De Doct. Chr. L. II.

barous Practice. It ſeems there prevail'd among them an antient Cuſtom, which they had carry'd to a monſtrous pitch of Cruelty. His Buſineſs therefore was to draw-off the People from a Spectacle that delighted them extremely. Judge now what a difficult Enterprize this was. However, he tells us that after he had talk't to them for ſome time, they ſpake aloud and applauded him. But he concluded that his Diſcourſe had not perſwaded them, ſeeing they amus'd themſelves in commending him. He thought he had done nothing while he only rais'd Delight and Admiration in his Hearers: nor did he begin to hope for any good Effect from his Diſcourſe, till he ſaw them weep. "In "effect (ſays he) the People were at length "prevail'd on to give-up this delightful "Spectacle: nor has it been renew'd theſe "eight Years." Is not S. AUSTIN then a true Orator? Have we any Preachers that are able to talk ſo powerfully *now*? As for S. JEROM, he has ſome Faults in his Stile: but his Expreſſions are manly, and great. He is not regular; but he is far more eloquent than moſt of thoſe who value themſelves upon their Oratory. We ſhou'd judge like mere Grammarians if we examin'd only the Stile and Language of the Fathers. You know there is a great difference between *Elo-*

quence,

quence, and what we call *Elegance*, or Purity, of Stile.... S. AMBROSE likewiſe fell into the faſhionable Defects of his Time; and gives his Diſcourſe ſuch Ornaments as were then in vogue. Perhaps theſe great Men (who had higher Views than the common Rules of Rhetorick,) conform'd themſelves to the prevailing Taſte of the Age they liv'd in, that they might the better inſinuate the Truths of Religion upon People's Minds, by engaging them to hear the Word of GOD with Pleaſure. But notwithſtanding the Puns and Quibbles that S. AMBROSE ſometimes uſes, we ſee that he wrote to THEODOSIUS with an inimitable Force and Perſwaſion. How much Tenderneſs does he expreſs when he ſpeaks of the Death of his Brother *Satyrus*? In the *Roman* Breviary we have a Diſcourſe of his, concerning JOHN the *Baptiſt*'s Head, which, he ſays, HEROD reſpected and dreaded, even after his Death. If you obſerve that Diſcourſe, you will find the End of it very ſublime. S. LEO's Stile is ſwelling, but truly noble. Pope GREGORY liv'd ſtill in a worſe Age: and yet he wrote ſeveral Things with much Strength and Dignity. We ought to diſtinguiſh thoſe Failings into which the Degeneracy of Arts and Learning led theſe great Men, in common with other Writers

Writers of their ſeveral Ages: and at the ſame Time obſerve what their Genius and Sentiments furniſh't them with, to perſwade their Hearers.

C. But do you think then that the Taſte of Eloquence was quite loſt in thoſe Ages that were ſo happy for Religion?

A. Yes: Within a little time after the Reign of AUGUSTUS, Eloquence, and the *Latin* Tongue began to decline apace. The Fathers did not live till after this Corruption: ſo that we muſt not look on them as compleat Models. We muſt even acknowledge that moſt of the Sermons they have left us are compos'd with leſs Skill and Force, than their other Works. When I ſhew'd you from the Teſtimony of the Fathers that the Scripture is eloquent; (which you ſeem'd to believe upon their Credit;) I knew very well that the Oratory of theſe Witneſſes, is much inferiour to that of the ſacred Writings themſelves. But there are ſome Perſons of ſuch a deprav'd Taſte, that they cannot reliſh the Beauties of ISAIAH; and yet they will admire CHRYSOLOGUS; in whom (notwithſtanding his fine Name,) there is little to be found beſides abundance of Evangelical Piety couch't under numberleſs Quibbles, and low Witticiſms. In the Eaſt, the juſt way of Speaking and Writing, was better preſerv'd:

ſerv'd: and the *Greek* Tongue continu'd for ſome time, almoſt in its antient Purity. S. CHRYSOSTOM ſpake it very well. His Stile, you know, is copious; but he did not ſtudy falſe Ornaments. All his Diſcourſe tends to Perſwaſion: he plac'd every thing with Judgment; and was well acquainted with the * Holy Scripture, and the Manners of Men. He enter'd into their Hearts; and render'd Things familiarly ſenſible to them. He had ſublime and ſolid Notions; and is ſometimes very affecting. Upon the whole, we muſt own he is a great Orator.

S. GRE-

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* ΒΑΣ. Τί ἂν ὁ Παῦλος, φησὶν; οὐκ ἐκαύθησε ταῦτα κατορθῶν καὶ ἀρετὴν, ἀλλ' ἐγκωμιάζεται; διὰ τῆς τῶν λόγων πιθανότητος, ἀλλὰ καὶ διαρρήδην ὁμολογεῖ ἰδιώτην ἑαυτὸν εἶναι — ΧΡΥΣ. Τοῦτο γὰρ, φησὶ, τοῦτό ἐστιν ὁ τὸν πολλὴν ἀπώλεσεν, καὶ ῥᾳθυμοτέρους ἀεὶ καὶ ἀλαζονικωτέρους ἐποίησε. Μὴ γὰρ συνιέντες ἀκριβῶς ἐξεπίτηδες ἐκεῖνοι Ἀποστόλῳ ἔφασαν τοῦτο τὸ ῥῆμα, μηδὲ συνιέναι τὴν ῥητορικὴν δεινότητα, ἀλλὰ ἀληθείᾳ τὰ πάντα χρόνον συζόντες, καὶ χαριέντως εἰπεῖν, ὡς βαρὺ καὶ γὰρ καὶ ταῦτα ἐκ περιβαίνων αὐτοῖς λέγω νῦν, ἀλλὰ θαυμάζων πῶς οὐ φείδεται ἑαυτοῦ πολλαχοῦ ἐπαινῶν ἑαυτόν; Εἰ γὰρ καὶ τὰ ῥήματα ἀφῆκε, ἀλλὰ τῷ βίῳ ἔλαθεμὲν καὶ μαχεῖται, καὶ τῷ πολιτείᾳ ἐξεπόσωσιν αὐτῷ τὴν ἀγγελικὴν, καὶ ἐν ταύτῃ μᾶλλον, ἢ ἐν τοῖς συμβεβηκόσιν, ὅταν νικῶντα καὶ ἀθλητὴν καὶ Χριστοῦ — Ἐγὼ γὰρ, οἱ μὲν λειότητα Ἰσαὰκ ἐκτήσατο, καὶ Δημοσθένους ὄγκον, καὶ Θουκυδίδου συμβολὴν, καὶ τὸ Πλάτωνος ὕψος, ἐγὼ θέρος εἰς μέσον ταύτην Παῦλος μαρτυρίαν — Ἀλλ' ἐξέστω καὶ τῇ λέξει πεποιθέναι, καὶ τῷ συνθήκην τῶν ὀνομάτων εἰπεῖν τινὰ δεῖ καὶ ἀφελεῖν· μόνον μὴ τῇ γνώσει τῆς καὶ τῇ τῶν δογμάτων ἀκριβείᾳ ἰδιώτης ἔστω· μηδ' ἵνα τῷ οἰκείαν ἀρετὴν ἀποκρύψῃ, καὶ μαθεῖν ἀφαιρεῖται τὸ μέγιστον τῶν ἀγαθῶν, καὶ τὸ τῶν ἐγκωμίων κεφάλαιον.

CHRYS. de Sacerdotio. L. iv. §. 6.

S. GREGORY NAZIANZEN is more * conciſe, and more poetical; but not quite ſo perſwaſive. And yet he has ſeveral moving Paſſages; particularly, in his Funeral Oration upon his Brother S. BASIL; and in his laſt Diſcourſe at taking leave of *Conſtantinople*. S. BASIL is grave, ſententious, and rigid, even in his Stile. He had meditated profoundly on all the Truths of the Goſpel: he knew exactly all the Diſorders and Weakneſſes of human Nature; and he had a great Sagacity in the Conduct of Souls. There is nothing more eloquent than his Epiſtle to a Virgin that had fallen: In my Opinion 'tis a Maſter-piece. But now if a Preacher ſhou'd not have form'd his Taſte in theſe Matters before he ſtudy's the Fathers, he will be in danger of copying the moſt unaccurate Parts of their Works; and may perhaps imitate their chief Defects in the Sermons he compoſes.

C. But

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* Οὐ μὴν ἀλλ' (ὅπερ ἂν ἐπολλάξοι τις ἴσως τῶν πάντων ἀπόπων, καὶ μοχθηρῶν, οἱ κείνοις, τὰ τῶν ἄλλων τοῖς οἰκείοις πάθεσιν) κρίνεται τῷ βαθμοῦ τε τάξει δεδυμένῳ τε μείζονι. Οὐχ ὅπως ἐγὼ, ἢ τῶν δεῖν μεγάθους, ἢ τὸ ἀνθρωπίνης πανευσόπτως ἄπειρος, ὡς μὴ μέγα νομίζων πάσῃ ἡνιντῇ φύσει καὶ ὑπαθῆν πλησιάζειν Θεῷ, τῷ μόνῳ φανοτάτῳ καὶ λαμπροτάτῳ καὶ ἐφικτῷ πᾶσιν ὑλικῶς, καὶ ἀΰλως φύσεως καθαρότητι— Καθαρθῆναι δεῖ πρῶτον, εἶτα καθᾶραι· σοφισθῆναι καὶ ὕπω σοφίσαι· φωτίσαι φῶς, καὶ φωτίσαι· ἐγγίσαι Θεῷ, καὶ προσαγαγεῖν ἄλλους· ἁγιασθῆναι καὶ ἁγίσαι· χειραγωγῆσαι μὲν χειρῶν, συμβιβάσαι δὲ συνέσεως.

GREG. NAZ. Orat. Apol.

C. But how long continued this falſe Eloquence which ſucceeded the true kind?

A. Till now.

C. What do you mean? till *now!*

A. Yes, till now: for we have not yet corrected our Taſte of Eloquence, ſo much as we imagin. You will ſoon perceive the Reaſon of it. The barbarous Nations that over-ran the *Roman* Empire, did ſpread Ignorance and a bad Taſte every where. Now we deſcended from them. And tho' Learning began to revive in the fifteenth Century; it recover'd then but ſlowly. It was with great difficulty that we were brought by degrees to have any Reliſh of a right *Manner*: and even *now*, how many are there who have no Notion of it? However we ought to ſhew a due Reſpect not only to the *Fathers*, but to other pious Authors, who wrote during this long Interval of Ignorance. From them we learn the Traditions of their Time, and ſeveral other uſeful Inſtructions. I'm quite aſham'd of giving my Judgment ſo freely on this Point: but, Gentlemen, ye deſir'd me. And I ſhall be very ready to own my Miſtakes if any-one will undeceive me. But 'tis time to put an End to this Converſation.

C. We

C. We cannot part with you till you give us your Opinion about the manner of chuſing a *Text*.

A. You know very well that the Uſe of Texts aroſe from the antient Cuſtom that Preachers obſerv'd, in not delivering their own Reflections to the People; but only explaining the Words of the ſacred Text. However by degrees they came to leave-off this way of expounding the whole Words of the *Goſpel* that was appointed for the Day; and diſcours'd only upon one *Part* of it, which they call'd the TEXT of the Sermon. Now if a Preacher does not make an exact Explication of the whole Goſpel, or Epiſtle, he ought at leaſt to chuſe thoſe Words that are moſt important; and beſt ſuited to the Wants and Capacities of the People. He ought to explain them well: and to give a right Notion of what is meant by a ſingle Word, 'tis oftimes neceſſary to expound many others in the Context. But there ſhou'd be nothing refin'd or far-fetch't in ſuch Inſtructions. It muſt look very ſtrange and awkard in a Preacher to ſet-up for Wit and Delicacy of Invention, when he ought to ſpeak with the utmoſt Serioufneſs and Gravity; out of Regard to the Authority of the Holy Spirit whoſe Words he borrows.

C. I

C. I muſt confeſs I always diſlik't a forc'd Text. Have you not obſerv'd that a Preacher draws from a Text, whatever Sermons he pleaſes? He inſenſibly warps and bends his Subject to make the Text fit the Sermon that he has occaſion to preach. This is frequently done in the Time of *Lent*. I cannot approve of it.

B. Before we conclude, I muſt beg of you to ſatisfy me as to one Point that ſtill puzzles me, and after that we'll let you go.

A. Come then; let us hear what it is. I have a great mind to ſatisfy you if I can. For I heartily wiſh you wou'd employ your Parts in making plain and perſwaſive Sermons.

B. You wou'd have a Preacher explain the Holy Scriptures with Connection, according to the obvious Senſe of them.

A. Yes: that wou'd be an excellent Method.

B. Whence then did it proceed that the Fathers interpreted the Scripture quite otherwiſe? They uſually give a ſpiritual, and allegorical Meaning to the ſacred Text. Read S. AUSTIN, S. AMBROSE, S. JEROM, ORIGEN and others of the Fathers: They find Myſteries every where, and ſeldom regard the *Letter* of Scripture.

A. The

A. The Jews that liv'd in our Saviour's Days abounded in theſe myſterious allegorical Interpretations. It ſeems that the *Therapentæ* who liv'd chiefly at *Alexandria*, (and whom PHILO reckon'd to be philoſophical *Jews*, tho' EUSEBIUS ſuppoſes they were primitive Chriſtians,) were extremely addicted to theſe myſtical Interpretations. And indeed it was in the City of *Alexandria* that Allegories began to appear with Credit among Chriſtians. ORIGEN was the firſt of the Fathers who forſook the literal Senſe of Scripture. You know what Diſturbance he occaſion'd in the Church. Piety it-ſelf ſeem'd to recommend theſe allegorical Interpretations. And beſides there is ſomething in them very agreeable, ingenious, and edifying. Moſt of the Fathers to gratify the Humour of the People (and probably their own too) made great Uſe of them. But they kept faithfully to the literal, and the *prophetical* Senſe (which in it's kind is *literal* too) in all Points where they had Occaſion to ſhew the Foundations of the Chriſtian Doctrine. When the People were fully inſtructed in every thing they cou'd learn from the Letter of Scripture; the Fathers gave them thoſe myſtical Interpretations to edify and comfort them. Theſe Explications were exactly adapted

adapted to the Reliſh of the Eaſtern People, among whom they firſt aroſe: For, they are naturally fond of myſterious and allegorical Language. They were the more delighted with this Variety of Interpretations, becauſe of the frequent preaching, and almoſt conſtant reading of Scripture, which was us'd in the Church. But among us the People are far leſs inſtructed: we muſt do what is moſt neceſſary; and begin with the literal Senſe; without deſpiſing the pious Explications that the Fathers gave. We muſt take care of providing our daily Bread; before we ſeek after Delicacies. In interpreting Scripture we cannot do better than to imitate the Solidity of S. CHRYSOSTOM. Moſt of our modern Preachers do not ſtudy allegorical Meanings, becauſe they have ſufficiently explain'd the literal Senſe; but they forſake it, becauſe they do not perceive it's Grandeur; and reckon it dry and barren in compariſon of their way of Preaching. But we have all the Truths and Duties of Religion in the Letter of the Scripture, deliver'd not only with Authority, and a ſingular Beauty, but with an inexhauſtible Variety: So that without having recourſe to myſtical Interpretations, a Preacher may always have a great Number of new and noble Things to ſay. It

is a deplorable Thing to ſee how much this ſacred Treaſure is neglected even by thoſe who have it always in their Hands. If the Clergy apply'd themſelves to the antient way of making Homilies, we ſhou'd then have two different ſorts of Preachers. They who have no Vivacity, or a Poetical Genius, wou'd explain the Scriptures clearly, without imitating it's lively noble Manner: and if they expounded the Word of GOD judiciouſly, and ſupported their Doctrine by an exemplary Life, they wou'd be very good Preachers. They wou'd have what S. AMBROSE requires a chaſt, ſimple, clear Stile, full of Weight and Gravity; without affecting Elegance, or deſpiſing the Smoothneſs and Graces of Language. The other Sort having a poetical Turn of Mind wou'd explain the Scripture in it's own Stile and Figures; and by that means become accompliſh't Preachers. One Sort wou'd inſtruct People with Clearneſs, Force, and Dignity: And the other wou'd add to this powerful Inſtruction, the Sublimity, the * Enthuſiaſm, and

* *Inſpiration may be juſtly call'd* Divine ENTHUSIASM — *For Inſpiration is a* real *Feeling of the* Divine Preſence; *and Enthuſiaſm a falſe one.*

CHARACTERISTICKS, Vol. I. p. 53.

This is what our Author advances, when in Behalf of Enthuſiaſm *he quotes its formal Enemies, and ſhews that they*

and Vehemence of Scripture: So that it wou'd (if I may ſo ſay) be intire, and living in them, as much as it can be in Men who are not miraculouſly inſpir'd from Above.

B. Oh, Sir: I had almoſt forgot an important Article. Have a Moment's Patience, I beſeech you: a few Words will ſatisfy me.

A. What now? have you any-body elſe to cenſure?

B. Yes: the Panegyriſts. Do you think that when they praiſe a Saint, they ought ſo to give his Character, as to re-

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they are as capable of it as its greateſt Confeſſors and Martyrs. So far is he from degrading Enthuſiaſm, *or diſclaiming it in himſelf, that he looks on this* Paſſion *ſimply conſider'd, as the moſt natural; and its* Object, *the* juſteſt *in the World. Even* VIRTUE *it-ſelf he takes to be no other than a noble* Enthuſiaſm *juſtly directed, and regulated by that high Standard which he ſuppoſes in the Nature of Things — Nor is thorow* Honeſty, *in his Hypotheſis, any other than this Zeal, or Paſſion, moving ſtrongly upon the* Species, *or* View *of the* DECORUM, *and* SUBLIME *of Actions. Others may purſue different Forms, and fix their Eye on different Species, (as all Men do on one or other:) The real* Honeſt Man, *however plain or ſimple he appears, has that higheſt Species, [the* Honeſtum, pulchrum, τὸ καλὸν, φύσει,] Honeſty *it-ſelf, in view; and inſtead of* outward *Forms or Symmetrys, is ſtruck with that of* inward *Character, the* HARMONY *and Numbers of the* HEART, *and* BEAUTY *of the* AFFECTIONS, *which form the Manners, and Conduct of a truly* ſocial *Life — Upon the Whole therefore, according to our Author,* ENTHUSIASM *is in it-ſelf, a very natural,* honeſt *Paſſion, and has properly nothing for its Object but what is* GOOD *and* HONEST.

CHAR. Vol. III. Miſcel. 2. ch. 1.

dience be more edify'd, than they generally are? Do you not think that according to the Rules of Eloquence we laid down, ſuch a Diſcourſe wou'd even be more eloquent than thoſe over-ſtrain'd Panegyricks that are commonly made?

B. I'm of opinion that ſuch Sermons as you ſpeak of wou'd be as inſtructive, as affecting, and as agreeable as any other. I'm now ſatisfy'd, Sir: 'tis time to releaſe you. I hope the Pains you have taken with me will not be loſt: for I have reſolv'd to part with all my modern Collections, and *Italian* Wits; and in a ſerious Manner to ſtudy the whole Connection and Principles of Religion; by tracing them back to their Source.

C. Farewell, Sir: the beſt Acknowledgment I can make, is to aſſure you that I will have a great Regard to what you have ſaid.

A. Gentlemen, good night. I'll leave you with theſe Word of S. JEROM to NEPOTIAN: "When you teach in "the Church, don't endeavour to draw "Applauſe, but rather Sighs and Groans "from the People: let their Tears praiſe "you. The Diſcourſes of a Clergyman "ſhou'd be full of the Holy Scripture. "Be not a Declaimer, but a true Teacher "of the Myſteries of GOD.

FINIS.

A

LETTER

From the late

Archbiſhop of CAMBRAY

TO THE

French ACADEMY;

Concerning

Rhetorick, Poetry, Hiſtory:

AND

A COMPARISON between the ANTIENTS and MODERNS.

A LETTER TO Mr. *FONTENELLE*, Secretary to the *French* ACADEMY.

SIR,

I AM aſham'd of having defer'd ſo long to anſwer your Letter: but my ill State of Health, and a continual Hurry of Affairs occaſion'd this Delay. The Choice that the * ACADEMY

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* *Of late in many Parts of* Europe, *ſome Gentlemen met together, ſubmitted to common Laws, and form'd themſelves into* ACADEMYS. *But it has been for the moſt part to a different Purpoſe* [*from the* ROYAL SOCIETY's:] *and moſt of them only aim'd at the ſmoothing of their Stile and the Language of their Country. Of theſe,*

DEMY has made of you for their perpetual *Secretary*, is worthy of such a *Society*; and promises great Advantage to the Commonwealth of Learning. I own, Sir, that I'm somewhat perplex't with the Request you make me in the Name of a BODY to which I'm so much oblig'd. But seeing they desire it, I will freely give them my Opinion, with a great Distrust of myself, and a sincere Deference for those who vouchsafe to consult me. S. L.

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these, the First arose in Italy — *But that which excell'd all the other, and kept it-self longer untainted from the Corruptions of Speech was the* FRENCH ACADEMY *at* Paris. *This was compos'd of the noblest Authors of that Nation; and had for its* Founder *the great Cardinal* de Richelieu, *who amongst all his Cares, wherein he establish't and enlarg'd that Monarchy so much, did often refresh himself by directing, and taking an Account of their Progress. And indeed in his own Life, he found so great Success of this Institution, that he saw the* French Tongue *abundantly purify'd, and beginning to take place in the Western World, almost as much as the* Greek *did of old, when it was the Language of Merchants, Souldiers, Courtiers, and Travellers. But I shall say no more of this* ACADEMY, *that I may not deprive my Reader of the Delight of perusing their own History written by M.* de PELISSON; *which is so masculinely, so chastly, and so unaffectedly done, that I can hardly forbear envying the* French *Nation this Honour; that while the* English ROYAL SOCIETY *has so much outgone their illustrious* Academy *in the Greatness of its* Undertaking, *it shou'd be so far short of them in the Abilities of its* Historian. *I have only this to allege in my Excuse, that as they undertook the Advancement of the Elegance of Speech, so it became their History to have some Resemblance to their Enterprize; whereas the Intention of Our's being not the Artifice of Words, but a sure Knowledge of Things; my Fault may be esteem'd the less, that I have written of Philosophers without any Ornament of Eloquence.*

Bp. SPRAT's Hist. of the Royal Society. *p.* 39, 40.

§. I. THE *Dictionary* that the *Academy* is forming well deſerves to be finiſh't. Cuſtom indeed which often change's living Languages may at length alter what this Dictionary ſhall determin:

Nedum ſermonum ſtet honos, & gratia vivax. HOR. *de*
Multa renaſcentur quæ jam cecidere; cadentque *Ar. Poet.*
Quæ nunc ſunt in honore vocabula, ſi volet uſus; *v.* 69---
Quem penes arbitrium eſt, & jus, & norma loquendi.

However it will be of ſeveral Uſes. It will be ſerviceable to Foreigners who are fond of the *French* Language, and improve themſelves by reading the many excellent Books of ſeveral kinds that are publiſh't in it. Beſides, the moſt polite among the *French* themſelves may ſometimes have occaſion to conſult the Dictionary, about ſuch Words as they doubt of. In fine, when our Language becomes much alter'd, the Dictionary will help to explain thoſe Books that are written in the preſent Age, and which will be admir'd by Poſterity. Are we not oblig'd now to explain the Language of VILLEHARDOUIN, and JOINVILLE? We wou'd be extremely glad to have *Greek*, and *Latin* Dictionarys made by the Antients themſelves. It muſt indeed be own'd that the perfecting of Dictionarys

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is a Point in which the Moderns have out-done the Antients. In time, Poſterity will find the Benefit of having a Dictionary, that will ſerve as a Key to ſo many fine Books. The Value of ſuch a Work muſt increaſe in proportion to it's Age.

§. II. IT were to be wiſh't, methinks, that the ACADEMY wou'd add a GRAMMAR *to their Dictionary*. It wou'd be a great Help to Foreigners, who are often perplex't with our irregular Phraſes. The habitual Eaſineſs of ſpeaking our own Language, hinders us from perceiving what it is that puzzles *them*. Beſides, moſt of the *French* themſelves wou'd ſometimes have occaſion to conſult ſuch an eſtabliſh't Rule. They learn't their Mother-tongue only by Cuſtom: and Cuſtom has its *Defects*, every-where: Each Province has its *own*: *Paris* is not faultleſs. Even the Court it-ſelf has a Tang of the Language of *Paris*; where the Children of the higheſt Quality are uſually educated. The moſt polite People can ſcarce get rid of the Tone, and peculiar Expreſſions they learn't in their Childhood, by converſing with their Attendants, in *Gaſcony*, *Normandy*, or in *Paris* it-ſelf.

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The *Greeks* and *Romans* did not think it enough that they learn't their Native-tongue by mere Practice. When they grew up, they ſtudy'd it in the Works of Grammarians, to obſerve the Rules, the Exceptions, the Etymologys, the figurative Senſes, the Structure of the whole Language, and it's Variations.

A learn'd Grammarian wou'd be in danger of making a Grammar too elaborate, and too full of Precepts. I think it wou'd be beſt to keep to a ſhort and eaſy Method. At firſt, give only the moſt common Rules: the Exceptions will be learn't by degrees. The chief Point is to ſet a Learner, as ſoon as poſſible, to apply the general Rules, by frequent Practice: and afterward he will take a Pleaſure in obſerving the particular Rules that he follow'd at firſt, without heeding them.

This Grammar cou'd not fix a living Language: but it wou'd probably leſſen the capricious Changes, by which the Mode governs our Words as well as our Cloaths. Theſe fanciful Alterations may at length perplex and ſpoil a Language, inſtead of improving it.

§. III. MAY I not preſume here, from an Exceſs of Zeal, to offer a *Propoſal*, which I readily ſubmit to ſuch a judi-

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cious SOCIETY? Our Language wants a great many Words and Phraſes. Nay I cannot but think that within theſe hundred Years, it has been cramp't and impoveriſh't by refining it. 'Twas then ſomewhat unpoliſh't indeed, and too *verboſe*: but we regret the Loſs of the old Language, when we find it in the Works of MAROT, AMIOT, the Cardinal D'OSSAT; in the moſt humorous Writings, as well as in the moſt ſerious. It had ſomething in it very ſhort, ſimple, bold, lively, and affecting. If I miſtake not we have thrown out more Words than we have taken in. Now I wou'd have none loſt; but new ones introduc'd. I wou'd have every Word authoriz'd, that we want, if it ſound ſweetly, and be not ambiguous.

When we carefully examine the Signification of Words, we perceive there are ſcarce any two that have exactly the ſame Meaning. We find very many that do not point-out an Object diſtinctly enough, unleſs we add a ſecond Word. Hence comes the frequent Uſe of *Circumlocutions*; which oblige us to *uſe ſeveral Words to expreſs one Idea.* It wou'd be proper to abridge our Language, by fixing one plain proper Word to expreſs every Object, every Sentiment, and every Action. I wou'd even have ſeveral ſynonymous

synonymous Terms for one Thing. This is the way to avoid all Ambiguity; to vary our Expressions; and to make them all harmonious: seeing we might easily chuse out of several synonymous Words, that which runs smoothest with the rest of the Period.

The *Greeks* had a great Number of these compounded Words; such as *Pantocrator*, *Glaucopis*, *Eucnemides*, &c. And tho' the *Latins* were more reserv'd in this Point, they imitated the *Greeks* a little; as in *Lanifica*, *Malesuada*, *Pomifer*, &c. This way of compounding Words made their Language concise, and their Verses more magnificent. Besides, the *Greeks* freely us'd several Dialects in the same Poem; to make their Versification more various and easy. The *Latins* enrich't their Tongue with such Foreign Words as they needed. For instance, they wanted some Terms that were proper for Philosophy, which began at *Rome* very late. So when they learn't *Greek* they borrow'd it's Terms to argue upon the Sciences. Tully who was nicely scrupulous about the Purity of his Language, very freely us'd such *Greek* Terms as he needed. A *Greek* Word, when first us'd, was reckon'd uncouth: however some beg'd leave to use it: and then the Permission

Permiſſion they obtain'd, ſoon turn'd into Cuſtom, and made it current *Latin*.

I am inform'd that the * *ENGLISH* refuſe no Words that fit their Purpoſe; but

* *I hope it will not be thought a vain Digreſſion, if I ſtep a-little aſide to recommend to the Gentlemen of our Nation, the forming of ſuch an Aſſembly,* [*as the* French *ACADEMY.*] *I know indeed that the* Engliſh *Genius is not ſo airy and diſcourſive, as that of ſome of our Neighbours; but that we generally love to have Reaſon ſet-out in plain undeceiving Expreſſions; as much as they to have it deliver'd with Colour and Beauty. And beſides this, I underſtand well enough that they have one great Aſſiſtance to the Growth of Oratory, which to us is wanting; that is, that their Nobility live commonly cloſe together in their Citys; and ours for the moſt part ſcatter'd in their Country-Houſes — whereas it is from the frequent Converſations in Citys, that the Humour, and Wit, and Variety and Elegance of Language, are chiefly to be fetch't. But yet notwithſtanding theſe Diſcouragements I ſhall not ſtick to ſay that ſuch a PROJECT is now ſeaſonable to be ſet on-foot; and may make a great Reformation in the Manner of our Speaking and Writing. Firſt, the Thing it-ſelf is no way contemptible. For, the Purity of Speech, and Greatneſs of Empire, have in all Countrys ſtill met together. The* Greeks *ſpoke beſt when they were in their Glory of Conqueſt. The* Romans *made thoſe Times the Standard of their Wit, when they ſubdu'd, and gave Laws to the World: And from thence by degrees they declin'd to Corruption; as their Valour, their Prudence, and the Honour of their Arms did decay: and at laſt did even meet the* Northern Nations *half-way in Barbariſm, a little before they were over-run by their Armys.*

But beſides, if we obſerve well the Engliſh *Language, we ſhall find, that it ſeems at this time more than others, to require ſome ſuch Aid, to bring it to its laſt Perfection. The Truth is, it has been hitherto a little too careleſsly handled; and, I think, has had leſs Labour ſpent about its poliſhing, than it deſerves. Till the Time of King* Henry *the Eighth, there was ſcarce any Man regarded it but* Chaucer; *and nothing was written in it which one wou'd be willing to read twice, but ſome of his Poetry. But then it began*

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but borrow freely from any of their Neighbours. Such a Practice is very allowable. In this Caſe, mere Uſe makes a Language common to all Men. Words are but Sounds that we arbitrarily uſe to expreſs our Thoughts: and theſe Sounds are in themſelves of no Value. All People have the ſame Right to uſe them. What matter is it then, whether a Word belongs originally to our Language, or comes from a foreign Country? It wou'd be very childiſh to take any Exception at ſuch a Trifle as the Manner of moving our Lips, and ſhaking the Air.

Beſides, we have no Pretence for inſiſting upon this falſe Point of Honour.

P Our

to raiſe it-ſelf a-little, and to ſound tolerably well. From that Age down to the beginning of our late Civil Wars, it was ſtill faſhioning and beautifying it-ſelf. In the Wars themſelves — it receiv'd many fantaſtical Terms, which were introduc'd by our Religious Sects; *and many outlandiſh Phraſes, which ſeveral* Writers *and* Tranſlators, *in that great Hurry brought in and made free as they pleas'd; and withal it was inlarg'd by many ſound and neceſſary Forms, and Idioms which it before wanted. And now when Men's Minds are ſomewhat ſettled, their Paſſions allay'd, and the Peace of our Country gives us the Opportunity of ſuch Diverſions; if ſome ſober and judicious Men wou'd take the whole Maſs of our Language into their Hands, as they find it, and wou'd ſet a Mark on the ill Words; correct thoſe which are to be retain'd; admit and eſtabliſh the good; and make ſome Emendations in the Accent, and Grammar: I dare pronounce that our Speech wou'd quickly arrive at as much Plenty, as it is capable to receive; and at the greateſt Smoothneſs, which its Derivation from the rough* German *will allow it.*

Hiſtory of the Royal Society, *p.* 41, 42.

Our Language is only a Mixture of *Greek*, *Latin*, and *Teutonick*, with ſome confus'd Remains of the *Gauliſh*. Now ſeeing the main Stock of it is borrow'd from other Tongues; why ſhou'd we, through a groundleſs Shame, deny ourſelves the Liberty of borrowing what Words we ſtill want to enrich our Language? We ought to take from all Quarters, whatever we need to render it more clear, more exact, more harmonious, and more conciſe: for all Circumlocution weaken's a Diſcourſe.

'Tis true the Choice of ſuch Words as ought to be authoriz'd, ſhou'd be left to Perſons of a juſt Taſte and approv'd *Diſcernment*. *Latin* Words ſeem to be fitteſt for this Purpoſe: For, they ſound agreeably; and depend on other Words, that are already *French*. People's Ears are accuſtom'd to them: there's but one Step wanting to make them current; and that is, their having an agreeable Termination given them. When the introducing of new Words is left to Chance, or to ignorant People, or the Fancys of Women; they admit ſeveral Terms that are neither ſo clear, nor ſo ſmooth as were to be wiſh't. I own that if without a prudent deliberate Choice, we ſhou'd haſtily adopt a great Number of foreign Words, we ſhou'd make our Language a confus'd

unpoliſh't

unpoliſh't Medly of other Tongues of a quite different kind: As ill-digeſted Food adds to the Maſs of Blood, an unſuitable Mixture of Parts that rather corrupt, than recruit it. But we muſt remember, that we have but juſt thrown-off that unciviliz'd Manner which was as antient as our Nation.

——— *Sed in longum tamen ævum* HOR. *Ep.* L. II.
Manſerunt, hodieque manent veſtigia ruris.
Serus enim Græcis admovit acumina chartis.

Some will perhaps object that the ACADEMY has not Power to make a new Term current; and that the Publick may oppoſe it. I remember the Inſtance of TIBERIUS, that formidable Maſter of the *Roman's* Lives; who made himſelf ridiculous by affecting to introduce the Word *Monopolium*. However, I believe that the Publick wou'd readily ſhew a Deference to ſuch a diſcreet Authority as the *Academy* wou'd uſe. Why might not we effect what the *Engliſh* do every day: When ye find the Want of a Word, chuſe one that ſound's ſweetly, and is not in the leaſt ambiguous; one that is agreeable to our Language, and will help to abridge Diſcourſe: Every-one will perceive the Convenience of ſuch a Word. Let four or five Perſons uſe it modeſtly in familiar Converſation; others will re-

peat it, through a love of Novelty: and then it becomes fashionable. Thus a Path that one opens in a Field, soon becomes a beaten Way, when the old Path is rugged and fartheſt about.

Beſides new and ſimple Words, we want ſome compounded ones, and Phraſes: in which the Art of joining Words together, that were always us'd a-part, might produce a graceful Novelty.

Hor. de Ar. Poet. ℣. 47 — *Dixeris egregiè, notum ſi callida verbum*
Reddiderit junctura novum ———

Thus the *Latins* ſaid *Velivolum* in one Word compos'd of two: and of *two* diſtinct Words they made Phraſes; ſuch as *Remigium alarum, Lubricus aſpici*. But in this Point we muſt be ſparing and cautious:

Ibid. —— *tenuis audaxque ſerendis.*

The Nations that live in a mild Climate reliſh ſtrong and bold Metaphors leſs than the People of hot Countrys do. Our Language wou'd ſoon become copious, if thoſe who are in greateſt Repute for Politeneſs endeavour'd to introduce ſuch Expreſſions, (either ſimple, or figurative) as we have hitherto wanted.

§. IV

§. IV. AN excellent * RHETORICK wou'd be far more valuable than a Grammar, or any other Project that tends only to bring a Language to greater Perfection. He who wou'd undertake this Work, ſhou'd collect into it all the fineſt Precepts of ARISTOTLE, CICERO, QUINTILIAN, LUCIAN, LONGINUS, and other famous Authors. The Paſſages he might quote from them, wou'd be the Ornaments of his Work. By taking only the choiceſt Parts of the pureſt Antiquity, he wou'd make a ſhort, curious, delicate Treatiſe.

I am very far from preferring the Genius of the ancient Orators, to that of the Moderns, in all Reſpects. I think the Compariſon that has been lately made on this Subject is very juſt. For, as

* *Nor wou'd I have this* new ENGLISH *ACADEMY confin'd only to the weighing Words, and Letters: there may be alſo greater Works found out for it. By many Signs we may gueſs that the Wits of our Nation are not inferiour to any other; and that they have an excellent Mixture of the Spirit of the* French, *and the* Spaniard: *and I am confident that we only want a few more ſtanding Examples, and a little more Familiarity with the* Antients *to excel all the* Moderns. *Now the beſt Means that can be deviſ'd to bring that about, is to ſettle a fixt and impartial* COURT *of* ELOQUENCE; *according to whoſe Cenſure all Books, or Authors, ſhou'd either ſtand, or fall — The* ROYAL SOCIETY *is ſo far from being like to put a ſtop to ſuch a Buſineſs, that I know many of its* MEMBERS *who are as able as any others to aſſiſt in the bringing it into Practice.*

Hiſtory of the Royal Society, *p.* 42, 43.

Trees have now the ſame Form, and bear the ſame kind of Fruit, that they had a thouſand Years ago; ſo Men continue to produce the ſame Thoughts. But there are two Things I muſt here take the Freedom to ſuggeſt. The firſt is, that ſome Climates are more happy than others, for ſome particular Talents, as well as for certain kinds of Fruit. For inſtance, *Languedoc* and *Provence* produce Raiſins and Figs of a better Taſte, than *Normandy*, or the *Netherlands*. So the *Arcadians* had a Genius fitter for polite Arts than the *Scythians*. The *Sicilians* have a better Taſte of Muſick than the *Laplanders*. We find likewiſe that the * *Athenians* had a more quick and ſprightly Wit than the *Beotians*. The ſecond Thing I obſerve, is, that the *Greeks* had a kind of long Tradition that we want. Eloquence was more cultivated among them, than it can be in our Nation. Among the *Greeks* all Things depended on the People: and the People were influenc'd by Haranguing. In their Form of Government, Fortune, Reputation, and Authority, were obtain'd by perſwading the People. Artful vehement Declaimers

* *Athenis* tenue cœlum, ex quo acutiores etiam putantur *Attici*; craſſum *Thebis* — CIC. *de Fato.* §. 4.

Beotum *in craſſo jurares aëre natum.* HOR.

Declaimers ſway'd them as they pleas'd: and Oratory was the great Spring of Affairs both in Peace, and War. Hence come thoſe numerous Harangues mention'd in Hiſtory, which we reckon incredible; becauſe they are ſo intirely different from our Manners. DIODORUS the *Sicilian* tells us that NICOLAUS and GYSIPPUS by turns influenc'd the *Syracuſians*. The one prevail'd with them at firſt to pardon ſome *Athenian* Priſoners; and the next Moment, the other perſwaded them to put thoſe very Priſoners to death.

RHETORICK has no ſuch Influence now among us. Publick Aſſemblys meet only for Shows, and Ceremonys. We have ſcarce any Remains of a powerful Eloquence, either of our Old Parliaments, or our General States, or our Aſſemblys of * Chief Perſons. Every thing is determin'd ſecretly in Cabinet-Councils, or in ſome particular Negotiation. So that our People have no Encouragement to uſe ſuch Application as the *Greeks* did, to raiſe themſelves by the Art of Perſwaſion. The publick Uſe of Eloquence is now almoſt confin'd to the Pulpit, and the Bar.

* De Notables.

The Warmth of our Lawyers to gain a Cauſe relating to the Eſtate of a private Perſon, cannot equal the Ambition that the *Greek* Orators had to poſſeſs themſelves of the ſupreme Authority in a Commonwealth. A Lawyer loſes nothing: nay he gets his Fee, tho' he loſe the Cauſe he undertook. Is he *young*? he applys himſelf to plead elegantly, that he may acquire ſome Reputation, without having ever ſtudy'd either the Grounds of the Law, or the great Models of Antiquity. Has he eſtabliſh't his Character? he leaves-off pleading, and enriches himſelf by Chamber-Practice. The moſt valuable Lawyers are thoſe who ſet *Facts* in a clear Light; who recur to ſome fixt Principle of Law; and anſwer all Objections according to it. But where are thoſe who have the Art of forcing the Aſſent, and moving the Hearts of a whole People?

Shall I preſume to ſpeak with the ſame Freedom, concerning Preachers? GOD knows how much I reverence the Miniſters of his Word. But I cannot offend any particular Perſon among them, by obſerving in general, that they are not all equally humble and diſintereſted. Young Men who have little Reputation are too forward in Preaching. People fancy they ſee that thoſe ſeek their own Glory, more than

than GOD's: and that they are more earneſt about making their Fortune, than for the Salvation of Souls. They talk like ſparkling Orators, rather than like *Miniſters of* CHRIST, and *Stewards of* his *Myſterys*. It was not with this vain Pomp of Words that S. PETER preach't the Crucify'd JESUS in thoſe Sermons that converted ſo many thouſand People.

Wou'd we learn the Rules of a ſerious effectual Eloquence from S. AUSTIN? He follows CICERO in diſtinguiſhing three different kinds of ſpeaking. He ſays we muſt ſpeak † *ſubmiſſively*, in an humble familiar way: ‡ *mildly*, in an engaging, ſoft, inſinuating manner, to make People love the Truth: and || *nobly*, that is, in a lofty vehement Strain, when we wou'd captivate Men, and reſcue them from the Dominion of their Paſſions. He adds, that the only Reaſon for uſing ſuch Expreſſions as may pleaſe People, is, becauſe there are few Men reaſonable enough to reliſh ſuch Truths in a Diſcourſe as are quite dry and naked. As for the ſublime and vehement kind, he wou'd not have it florid; " nor * embelliſh't " with

† *ſubmiſſè*

‡ *temperatè*

|| *granditer.*

* — Non tam verborum ornatibus comtum eſt, quam violentum animi affectibus —— Fertur quippe impetu ſuo, & elocutionis pulchritudinem, ſi occurrerit, vi rerum rapit, non cura decoris aſſumit.

AUG. *de Doct. Chr. L.* IV.

" with the Ornaments of Speech: but " rather full of the moſt pathetick Emo- " tions.... For the Speaker following " the impulſe of his Thoughts, does not " induſtriouſly ſtudy the Beauties of E- " locution; but naturally uſes ſuch as " riſe from the Subject itſelf." The ſame Father obſerves that a Man who *fights* reſolutely with a Sword enrich't with Gold and Jewels, uſes theſe Arms, (without regarding the Value of them,) becauſe they are fit for fighting. He adds that GOD had permitted S. CYPRIAN to uſe ſome affected Ornaments in his Letter to *Donatus*; that Poſterity might ſee how much the Purity of the *Chriſtian* Doctrine had corrected this ſuperfluous Vanity, and brought him to a more grave and modeſt Eloquence.

But nothing can be more affecting than the two Storys that S. AUSTIN relates to ſhew us the true way of preaching with Succeſs. In the firſt Inſtance, he was as yet but a Prieſt. The holy Biſhop VALERIUS appointed him to preach to the People of *Hippo*, in order to reclaim them from * riotous Feaſting on ſolemn Days. He open'd the Scriptures, and read to them the moſt vehement and threatning Reproaches. He earneſtly beſought his Hearers, " by the Ignominys " and the Sorrows, by the Croſs, by the " Blood

* *Epiſt.* XXIX. ad Alyp.

" Blood of Christ, not to deſtroy " themſelves; to pity him who ſpake to " them with ſo much Affection; and to " ſhew ſome Regard to their venerable " old Biſhop, who, out of Tenderneſs to " them, had commanded him to inſtruct " them in the Truth. I did not make " them weep, (ſays he,) by firſt weeping " over them: but while I preach't, their " Tears prevented mine. I own that " *then* I cou'd not reſtrain my-ſelf. Af- " ter we had wept together, I began to " entertain great Hope of their Amend- " ment." On this Occaſion he quite vary'd from the Diſcourſe he had prepar'd; becauſe he did not now think it ſutable to their penitent Diſpoſition. In fine, he had the Satisfaction of ſeeing this People tractable, and reform'd from that very day.

The other Occaſion wherein he powerfully ſway'd the Minds of his Audience, is thus related by himſelf: " We muſt " not imagine that a Man has ſpoken in " a lofty ſublime Manner, when he re- " ceives many Acclamations, and great " Applauſe. Theſe are ſometimes given " to the loweſt Turns of Wit, and the " Ornaments of the moderate ſort of E- " loquence. But the ſublime Strain oft- " times overwhelms People's Minds with " its Vehemence: it renders them ſpeech-

" leſs;

" leſs: it melts them into Tears. When " I endeavour'd to perſwade the People " of *Cæſarea* in *Mauritania* to aboliſh " a Combat among the Citizens, in which " Relations, Brothers, Fathers, and Sons, " being divided into two Party's, fought " publickly for ſeveral Days, at a certain " time of the Year; and every Man en- " deavour'd to kill the Perſon he attack't: " According to the utmoſt of my Abili- " ty, I us'd the moſt pathetick Expreſ- " ſions to extirpate ſuch a cruel inveterate " Cuſtom from the Minds and Manners " of this People. However I thought " I had done nothing, while I only heard " their Acclamations. But their *Tears* " gave me ſome Hope: Their *Applauſes* " ſhew'd that I had inſtructed them; " and that they were pleas'd with my " Diſcourſe: but their Tears declar'd " that their Minds were chang'd. When " I ſaw them weep, I believ'd that this " horrible Cuſtom they had receiv'd from " their Anceſtors, and been ſo long en- " ſlav'd to, wou'd be aboliſh't —— 'Tis " now eight Years ago, and upwards, " and by the Grace of GOD they have " been reſtrain'd from attempting any " ſuch Practice." If S. AUSTIN had weaken'd his Diſcourſe by the affected Ornaments of the *florid* kind of Rhetorick, he wou'd never have been able

to

to reform the People of *Hippo*, and *Cæsarea*.

DEMOSTHENES likewise follow'd this Rule of true Eloquence. * " O *Athenians!* (said he) do not fancy that " PHILIP is like a Deity, assur'd of " Success in all his Attempts. Among " those who seem devoted to his Interest, " there are some that hate, and dread, " and envy him ---- But your Negli- " gence and Sloth puts all things to a " stand -- Consider, O *Athenians*, to what " Condition ye are reduc'd. This wicked " Man is gone so far as to leave you no " Choice betwixt Vigilance and Inacti- " vity.

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* Μὴ γὰρ ὡς θεῷ νομίζετ' ἐκείνῳ τὰ παρόντα πεπηγέναι πράγματα ἀδύνατα, ἀλλὰ μισεῖ τις ἐκεῖνον, καὶ δέδιεν, ἅπαντες Ἀθηναῖοι, καὶ φθονεῖ, καὶ πάνυ νῦν ἐκείνων ἕκαστος ἔχειν αὐτῷ — κατέπηχε μέν τοι ταῦτα πάντα νυνὶ μὲν ἔχοντα ἀπόρροφον· διὰ τοῦτο ὑμετέραν βραδυτῆτα καὶ ῥᾳθυμίαν — ὁρᾶτε γάρ, ὦ ἄνδρες Ἀθηναῖοι, τὸ πρᾶγμα ὅτι προῆλθεν ἀσυλλογίας καὶ ῥᾳθυμίας, ὡς οὐδ' αἵρεσιν ὑμῖν δίδωσι πρᾶξαι ἢ ἄρχειν ἡσυχάζοντας, ἀλλ' ἀπειλεῖ καὶ λόγους ἀφίησι φάσκων, ὧς φασι, λέγει, καὶ ἐκ' ἐμοῦ τί ἔσται ἔχων ἃ κατέσκεπται, μένειν δεῖ τύπων, ἀλλ' αἰεί τι προσπεριβαλοῦμεν, καὶ κύκλῳ πάντας μέλλοντας ὑμᾶς καὶ καθημένους περιστήσεται. Πότ' οὖν ὦ ἄνδρες Ἀθηναῖοι, πότε ἀρχὴ προέξεται; ἐπειδὰν τι γένηται; ἐπειδὰν νὴ Δία ἀναγκαῖόν τις ᾖ; νῦν δὲ τί χρὴ τὰ γιγνόμενα ἡγεῖσθαι, ἐγὼ δοκεῖ μοι τοῖς ἐλευθέροις μάλιστ' ἀναγκαῖον τοῦθ' ὅτῳ προσγιγνόμενον αἰσχύνην ἔχει. ἃ βούλεσθε, εἰπὲ μοι, φεύγοντες αὖθις πυνθάνεσθαι καὶ τοῦ ἀγορεύειν, λέγειν τι καινόν; γένοιτο γὰρ ἂν τί καινότερον ἢ Μακεδὼν ἀνὴρ Ἀθηναίους καταπολεμῶν, καὶ τὰ τῶν Ἑλλήνων διοικῶν; πέφυκε φίλιππος; ὦ μὰ Δί' ἀλλ' ἀσθενεῖ τί δ' ὑμῖν διαφέρει; καὶ γὰρ ἂν ἦτος πάλιν, ταχέως ὑμεῖς ἕτερον φίλιππον ποιήσετε ——

DEMOSTHENES in PHIL. I.

" vity. They ſay he threatens you; and " talks arrogantly. He is not content " now with what he has already con- " quer'd: He forms new Projects every " day; and lays Snares for you on all " Sides, while you continue ſtill back- " ward and ſlothful. When then, O " *Athenians!* when is it that *ye will* " do what ye ought to do? When will " ye attempt ſomething? When will " Neceſſity *determine you to act?* What " muſt *we think of what is now a-do-* " ing? In my Opinion, no Neceſſity " can be more urgent upon a free People " than what ariſes from the Shame of " their paſt ill Conduct. Will *ye ſtill* " wander about in publick Places, in- " quiring after News? What ſtranger " News can there be, than that a Man " of *Macedon* ſubdues the *Athenians*, " and governs all *Greece?* Is PHILIP " dead? ſays one: No, ſays another, he " is only ſick. What avails it, which " he is? for if he were dead, you wou'd " ſoon raiſe up another PHILIP." Here Good-Senſe ſpeaks without any other Ornament than its native Force. The Orator makes the Truth plain to all the People: he awakens them: he ſpurs them on to Action: he ſhews them their impending Ruin. Every thing is ſpoken for the common Good; not a Word to ſhew his

his own Wit: there is no glittering Thought: all tends to inſtruct, and move the People.

Indeed the *Romans* began very late to follow the Example of the *Greeks*, in improving polite Learning.

Graijs ingenium, Graijs dedit ore rotundo
Muſa loqui, præter laudem nullius avaris.
Romani pueri longis rationibus aſſem
Diſcunt in partes centum deducere ——

HOR. *de Ar. Poet.* ℣. 323 ---

The *Romans* were employ'd about their Laws and Rights; about War, and Huſbandry, and Commerce: which gave VIRGIL occaſion to ſay,

Excudent alij ſpirantia mollius æra:
Credo equidem; vivos ducent de marmore vultus.
Orabunt cauſas melius: ——

Æn. vi. ℣. 848.

Tu regere imperio populos, Romane, memento:
Hæ tibi erunt artes: ——

SALUST finely deſcribes the Manners of antient *Rome*; even while he owns that ſhe neglected Literature. * "The "moſt prudent (ſays he) were always "the buſyeſt. No-one exercis'd his Wit "more

* Prudentiſſimus quiſque negotioſus maximè erat. Ingenium nemo ſine corpore exercebat. Optimus quiſque facere, quam dicere; ſua ab alijs benefacta laudari, quam ipſe aliorum narrare malebat.

SAL. *Bell. Catib.*

" more than his Body. The worthyeſt
" Perſons choſe rather to act wiſely, than
" to declaim: and to have their brave
" Deeds applauded by others; rather
" than to busy themſelves in recording
" their Neighbour's good Actions.

We muſt acknowledge however, according to LIVY's Teſtimony, *that* a ſtrong and popular Eloquence was well cultivated at *Rome* in the days of MANLIUS. This Man who had ſav'd the Capitol from the *Gauls*, try'd to ſtir-up the People to Sedition. * " How long
" (ſaid he) will ye be ignorant of your
" Strength; which Nature diſcovers to
" the very Beaſts? Count at leaſt *how*
" many ye are---- I ſhou'd *think* ye
" wou'd fight more reſolutely for Liber-
" ty, than thoſe Men for Dominion ---
" How long will ye look upon me? Ye
" may all of you depend on me to the
" utmoſt, *&c.*" This powerful Orator perſwaded all the People to pardon him, ſtretching out his Hands towards the Capitol which he had formerly ſav'd. Nor cou'd his Death be obtain'd of the Multitude,

* Quouſque tandem ignorabilis vires veſtras, quas natura ne belluas quidem ignorare voluit? Numerate ſaltem quot ipſi ſitis — Tamen acrius crederem, vos pro libertate quam illos pro dominatione certaturos — Quouſque me circumſpectabitis? Ego quidem nulli veſtrum deero ——

TIT. LIV. *L.* vj. *ch.* 18.

titude, till he was carry'd into a ſacred Wood; whence he cou'd no longer ſhew them the Capitol. * "The Tribunes "found (ſays LIVY) that ſeeing the "People's Minds were ſo ſtrongly pre-"poſſeſt with the Merit of MANLIUS, "it wou'd be impoſſible to perſwade them "he was really guilty, unleſs they cou'd "carry them out of the Sight of the Ca-"pitol which reminded them of his glo-"rious Service - - - - Then his Crime "appear'd."

Every one knows what Troubles Elo-quence occaſion'd among the *Greeks*. At *Rome* CATABINE's Oratory brought the Republick to the Brink of Ruin. But that Eloquence tended only to perſwade People and to move their Paſſions. Wit was never employ'd in it. A florid De-claimer cou'd have had no Influence in publick Affairs.

Nothing can be more artleſs than BRUTUS when he † writes to CICERO with

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* Apparuit Tribunis, niſi oculos quoque hominum liberaſſent a tanti memoria decoris nimquam fore in præoccupatis beneficio animis, vero crimini locum — Ibi crimen valuit — TIT. LIV. *L.* vi. *ch.* xx.

† Particulam litterarum tuarum quas miſiſti OCTAVIO legi — At dolore, quantum animo maximum capere poſſum eadem illa pars epiſtolæ ſcriptæ ad *Octavium* de nobis, affecit! Sic enim illi gratias agis de Republica, tam ſupplicliter, ac demiſſe (quid ſcribam? pudet conditionis, ac fortunæ; ſed tamen ſcribendum eſt -

‡ Com-

with ſuch an Air of Superiority, as to reprove and ſilence him. ‡ "You beg "our Life and Safety of OCTAVIUS: "(ſays he) what Death cou'd be ſo bad? "By this Requeſt you ſhew that Ty- "ranny is not deſtroy'd; and that we "have only chang'd our Tyrant. Con- "ſider your own Words; and *deny* if "you can, that ſuch a Petition is fit to "be offer'd to none but a King; and "from a Slave too. You ſay that you "aſk and expect *only* one Favour of "him;

‡ Commendas noſtram ſalutem illi; quæ morte qua non perniciosior?) ut prorſus præ te feras, non ſublatam Dominationem, ſed Dominum commutatum eſſe. Verba tua recognoſce, & aude negare ſervientis adverſus Regem iſtas eſſe præces. Unum ais eſſe quod ab eo poſtuletur, & expectetur, ut eos cives, de quibus viri boni, populuſque Romanus bene exiſtimet, ſalvos velit. Quid ſi nolit? non erimus? atqui non eſſe, quam eſſe per illum, præſtat. Ego modo fidius non exiſtimo tam omnes Deos averſos eſſe a ſalute populi Romani ut *Octavius* orandus ſit pro ſalute cujuſquam Civis, non dicam pro Liberatoribus orbis terrarum — Hoc tu *Cicero*, poſſe fateris *Octavium*, & illi amicus es? aut, ſi me carum habes, vis *Romæ* videri; cum ut ibi eſſe poſſem, commendandus puero illi fuerim? Cui quid agis gratias ſi ut nos ſalvos eſſe velit, & patiatur, rogandum putas? an hoc pro beneficio eſt habendum, quod ſe, quam *Antonium*, eſſe maluerit, a quo iſta petenda eſſent —. Iſta verò imbecillitas & deſperatio, cujus culpa non magis in te reſidet, quam in omnibus aliis, *Cæſarem* in cupiditatem regni impulit: & *Antonio* — Quod ſi *Romanos* nos eſſe meminiſſemus: non audacius dominari cuperent poſtremi Homines, quam ut nos prohiberemus. Tu quidem Conſularis, & tantorum ſcelerum vindex (quibus oppreſſis vereor ne in breve tempus dilata ſit abs te pernicies,) qui potes intueri quæ geſſeris —

Apud CICER. *Lib. Epiſt. ad Brut.* Ep. xvj.

" him; that he wou'd ſave the Lives of
" thoſe Citizens who are eſteem'd by
" Perſons of Worth, and by all the *Ro-*
" *man* People. What then, unleſs he
" ſhall graciouſly pleaſe, we muſt not
" live? But 'tis better to die, than to
" owe our Lives to him. No, I can't
" think the Gods are ſuch declar'd Ene-
" mys to the Safety of *Rome*, as to be
" willing that the Life of any Citizen
" ſhou'd be beg'd of OCTAVIUS; and
" far leſs, the Lives of thoſe who are the
" Deliverers of the Univerſe ---- O CI-
" CERO, can you confeſs that he has
" ſuch Power; and ſtill be one of his
" Friends? Or if you love me, can you
" deſire to ſee me at *Rome*, when I can-
" not come thither without obtaining that
" *Boy*'s Permiſſion? For what do you
" thank him; if your think that our Life
" muſt ſtill be beg'd of him as a Favour?
" Muſt we reckon it a Happineſs that he
" chuſes to have ſuch Favours aſk'd ra-
" ther of him than of ANTONY? ----
" This Weakneſs and Deſpair which o-
" thers are guilty of as well as you, firſt
" embolden'd CÆSAR to make himſelf
" King ---- But if we remember'd that
" we are *ROMANS*, the Ambition
" of theſe baſe Men to uſurp the Go-
" vernment wou'd not have been greater
" than our Courage in defending it. I'm

" afraid that you who have been Conſul " and aveng'd the Publick of ſo many " Crimes have thereby only delay'd our " Ruin for a ſhort while. How can you " behold what you have done?" ---- How weak, indecent, and mean muſt this Diſcourſe have appear'd, if it had been fill'd with Witticiſms and quaint Conceits.

But now ſhall thoſe who ought to ſpeak like Apoſtles, gather up, with induſtrious Affectation, thoſe Flowers of Rhetorick that DEMOSTHENES, MANLIUS and BRUTUS trampled on? Shall we imagin that the Miniſters of the Goſpel have leſs Concern for the eternal Salvation of Souls, than DEMOSTHENES for the Liberty of his Country; leſs Zeal to do good, than MANLIUS had Ambition to ſeduce the Multitude; or leſs Reſolution than BRUTUS, who choſe Death rather than to owe his Life to a Tyrant?

I own, that the *florid* kind of Eloquence has its Beauties: but they are quite miſapply'd in thoſe Diſcourſes that ought to be animated with the nobleſt Paſſions; and wherein there is no room for delicate Turns of Wit. The florid ſort of Rhetorick can never come up to the true ſublime. What wou'd the Antients have ſaid of a Tragedy, wherein HECUBA

laments

laments her Misfortunes with Points of Wit. True Grief does not talk thus. Or what cou'd we think of a Preacher who shou'd, in the most affected Jingle of Words, shew Sinners the divine Judgment hanging over their Head, and Hell open under their Feet? There is a *Decency to be observ'd in our Language, as in our Cloaths. A disconsolate Widow does not mourn in Fringes, Ribbons, and Embroidery. And an Apostolical Minister ought not to preach the Word of GOD in a pompous Stile, full of affected Ornaments. The Pagans wou'd not have endur'd to see even a Comedy so ill-acted.

Ut ridentibus arrident ita flentibus adsunt
Humani vultus. Si vis me flere, dolendum est
Primùm ipsi tibi: tunc tua me infortunia lædent
Telephe, vel peleu: malè si mandata loqueris
Aut dormitabo, aut ridebo: tristia mœstum
Vultum verba decent ———

HOR. *de Ar. Poet.* v. 101 ---

We must not judge so unfavourably of Eloquence as to reckon it only a frivolous Art that a Declaimer uses to impose on the weak Imagination of the Multi-

*Nunc quid aptum sit, hoc est, quid maxime deceat in Oratione, videamus: quamquam id quidem perspicuum est, non omni causæ, nec auditori, neque personæ, neque tempori congruere orationis unum genus — Omnique in re posse quod deceat facere, artis & naturæ est; scire, quid, quandoque deceat, prudentiæ.

CICERO *de Orat. lib.* iij. §. 55.

tude, and to ſerve his own Ends. 'Tis a very ſerious Art; deſign'd to inſtruct People; ſuppreſs their Paſſions; and reform their Manners; to ſupport the Laws; direct publick Councils; and to make Men good and happy. The more Pains an Haranguer takes to dazzle me, by the Artifices of his Diſcourſe, the more I ſhou'd deſpiſe his Vanity. His Eagerneſs to diſplay his Wit wou'd in my Judgment render him unworthy of the leaſt Admiration. I love a ſerious Preacher, who ſpeaks for my ſake; and not for his own; who ſeeks my Salvation, and not his own Vain-glory. He beſt deſerves to be heard who uſes Speech only to cloath his Thoughts; and his Thoughts only to promote Truth and Virtue. Nothing is more deſpicable than a profeſs't Declaimer, who retails his Diſcourſes, as a Quack does his Medicines.

I am willing this Point ſhou'd be determin'd by the very Heathen. PLATO wou'd not permit in his Republick ſuch effeminate Notes of Muſick as the *Lydians* us'd. The *Lacedemonians* excluded from theirs all Inſtruments that were too compounded; leſt they ſhou'd ſoften the People's Temper. Such Harmony as ſerves merely to pleaſe the Ear, is an Amuſement fit only for ſoft and idle Perſons; and is unworthy of a well-order'd

der'd Commonwealth. 'Tis no farther valuable than the Sounds agree to the Senſe of the Words; and the Words inſpire virtuous Sentiments. Painting, Sculpture, and other elegant Arts, ought to have the ſame End. This ought undoubtedly to be the Deſign of Eloquence too. Pleaſure ought to be mixt with it only to ſerve as a Counter-poiſe to Men's vicious Paſſions; and to render Virtue amiable.

I wou'd have an Orator prepare himſelf a long time by general Study, to acquire a large Stock of Knowledge; and to qualify himſelf for compoſing well: that ſo he might need the leſs Preparation for each particular Diſcourſe. I wou'd have him naturally a Man of Good-Senſe; and to reduce all he ſays to * Good-Senſe as the Standard of his Diſcourſe. His Studys ſhou'd be ſolid: he ſhou'd apply himſelf to Reaſon juſtly; and induſtriouſly avoid all ſubtil and over-refin'd Notions. He ſhou'd diſtruſt

* Cæterarum artium ſtudia fere reconditis, atque abditis e fontibus hauriuntur: dicendi autem omnis ratio in medio poſita, communi quodam in uſu, atque in hominum more & ſermone verſatur: ut in cæteris id maxime excellat, quod longiſſimè ſit ab imperitorum intelligentia ſenſuque diſjunctum: in dicendo autem vitium vel maximum eſt, a vulgari genere orationis, atque a conſuetudine COMMUNIS SENSUS abhorrere.
CICERO *de Orat. lib.* i. §. 3.

his Imagination; and not let it influence his Judgment. He shou'd ground every Discourse upon some evident Principle; and from that draw the most obvious and natural Consequences.

Hor. de Ar. Poet. v. 309---

Scribendi rectè sapere est & principium & fons:
Rem tibi Socraticæ poterunt ostendere chartæ:
Verbaque provisam rem non invita sequentur.
Qui didicit Patriæ, quid debeat, & quid amicis,
Quo sit amore parens, quo frater amandus & hospes:
Quod sit conscripti, quod judicis officium, quæ
Partes in bellum missi ducis: ille profectò
Reddere personæ scit convenientia cuique.

Generally speaking a florid Declaimer knows neither the Principles of sound Philosophy, nor those of the Christian Doctrine, for perfecting the Manners of Men. He minds nothing but bright Expressions, and ingenious Turns. What he chiefly wants is solid Knowledge. He can talk handsomly without knowing what he ought to say. He weakens the most important Truths by his vain and elaborate Turns of Fancy, or Expression. On the contrary, the true Orator * adorns his Discourse only with bright Truths, noble Sentiments, and such strong Expressions as are adapted to his Subject, and

* Sed Ornatus (repetam enim) virilis, fortis & sanctus sit; nec effeminatam lasciviam, nec fuco eminentem colorem amet; sanguine & viribus niteat.
QUINT. *lib.* viij. *c.* 3.

and to the Paſſions he wou'd excite. He thinks; he feels; and his Words flow naturally from him. *He does not depend on Words* (ſays S. AUSTIN) *but they on him.* A Man that has a great and active Soul, with a natural eaſineſs of Speech, improv'd by Practice, needs never fear the want of Expreſſions. His moſt ordinary Diſcourſes will have exquiſite Strokes of Oratory that the florid Haranguers can never imitate. He is not a Slave to † Words; but cloſely purſues the Truth. He knows that Vehemence is as it were the Soul of Eloquence. He firſt lays down the Principle which muſt ſerve to clear the Subject he treats of. He ſets this Principle in the fulleſt light. He turns it every way to give his ſloweſt Hearers a clear View of it. He draws the remoteſt Conſequences from it by a conciſe and obvious Train of reaſoning. Every Truth is ſet in its proper Place with regard to the whole: it prepares, leads on, and ſupports, another Truth that needed its Aſſiſtance. This juſt Order prevents the Trouble of needleſs Repetitions. But it retrenches none of thoſe uſeful ones, that ſerve to direct the Hearer's Attention frequently to that chief Point

† Propterea non debet quiſquam ubi maxima rerum momenta verſantur, de verbis eſſe ſolicitus. *Idem. ib.*

Point on which the Whole depends. The Orator muſt often ſhew him the Concluſion that is contain'd in the Principle: And from this Principle, as from the Center, he muſt ſpread a due Light over all the Parts of the Diſcourſe: As a ſkilful Painter places the Light ſo in his Picture, as from one ſingle Point to diſtribute a due Proportion of it to every Figure. The whole Diſcourſe is *one*; and may be reduc'd to one ſingle Propoſition, ſet in the ſtrongeſt light, by various Views and Explications of it. This Unity of Deſign ſhews the whole Performance at one View: as in the publick Places of a City, one may ſee *all the* Streets and Gates of it, when the Streets are ſtraight, equal, and duly proportion'd. The Diſcourſe is the Propoſition unfolded: and the Propoſition is an Abſtract of the Diſcourſe.

Hor. *de Ar. Poet.* ℣. 23--- *Denique ſit quodvis ſimplex dumtaxat & unum.*

He who perceives not the Beauty and Force of this Unity and Order, has never ſeen any thing in its full Light. He has only ſeen Shadows in PLATO's Cavern. What ſhou'd we ſay of an Architect who cou'd ſee no difference between a ſtately Palace, whoſe Apartments are adjuſted with the exacteſt Proportion, ſo as to make one uniform Structure; and a confus'd

confus'd Heap of little Buildings which do not compoſe one regular Plan, tho' they be all plac'd together? What Compariſon is there betwixt the *Coliſæum*, and a confus'd Multitude of irregular Houſes in a City? There can be no true Unity in any Compoſure, unleſs there can be nothing taken from it without ſpoiling it. It never has a right Order but when we cannot diſplace any Part without weakening, obſcuring, and diſordering the Whole. This is what HORACE explains perfectly well.

——— cui lecta potenter erit res *De Ar. Poet.*
Nec facundia deſeret hunc, nec lucidus Ordo.
Ordinis hæc virtus erit, & Venus, aut ego fallor
Ut jam nunc dicat, jam nunc debentia dici
Pleraque differat, & præſens in tempus omittat.

An Author who does not thus methodize his Diſcourſe is not fully Maſter of his Subject: He has but an imperfect Taſte, and a low Genius. Order indeed is an Excellence we ſeldom meet with in the Productions of the Mind. A Diſcourſe is perfect when it has at once Method, Propriety, Strength, and Vehemence. But in order to this, the Orator muſt have view'd, examin'd, and comprehended every Point, that he may

range

range each Word in its * proper Place. This is what an ignorant Declaimer, who is guided by his Imagination, can never discern.

ISOCRATES is smooth, insinuating, and elegant: but can we compare him to HOMER? I'll go farther; and am not afraid to say that I think DEMOSTHENES a † greater Orator than CICERO. I protest there is no Man admires CICERO more than I do. He embellishes every thing he handle's. He's an

* 'Tis an infallible proof of the want of just Integrity in every Writing, from the Epopæ, or Heroick Poem, down to the lowliest Epistle, or slightest Essay either in Verse or Prose, if every several Part or Portion sit's not its proper Place so exactly, that the least Transposition wou'd be impracticable — if there in any Passage in the Middle, or End, which might have stood in the Beginning; or any in the Beginning, which might have stood as well in the Middle or End; there is properly in such a Piece, neither Beginning, Middle, or End: 'tis a mere Rhapsody, not a Work. And the more it assumes the Air or Appearance of a real Work, the more ridiculous it becomes.

CHARACTERISTICKS, Vol. III. p. 259, 260.

† Quorum ego virtutes pleraſque arbitror ſimiles, conſilium, ordinem dividendi, præparandi, probandi rationem; omnia denique, quæ ſunt Inventionis. In eloquendo eſt aliqua diverſitas; denſior ille, [DEMOSTHENES;] hic [CICERO] copioſior: ille concludit adſtrictius; hic latiùs pugnat: ille acumine ſemper; hic frequenter & ſolidè: illi nihil detrahi poteſt; huic nihil adjici. Cura plus in hoc; in illo Naturæ — Cedendum verò in hoc quidem, quod ille & prior fuit, & ei magna pars CICERONEM, quantus eſt, FECIT. Nam mihi videtur M. TULLIUS cum ſe totum ad imitationem Græcorum contuliſſet, effinxiſſe vim DEMOSTHENIS, copiam PLATONIS, jucunditatem ISOCRATIS.

QUINT. lib. X. c. 1.

an Honour to Speech; and makes that happy Uſe of Words that no one elſe cou'd. He has a vaſt Variety of Wit. He's even conciſe and vehement when he deſigns to be ſo againſt CATALINE, VERRES, and ANTONY: but we may perceive ſome *Finery* in his Diſcourſes. His *Art* is wonderful; but ſtill we diſcern it. While he is concern'd for the Safety of the Republick, he does not forget that he's an Orator; nor does he let others forget it. DEMOSTHENES ſeems tranſported; and to have nothing in view but his Country. He does not ſtudy what is beautiful; but naturally falls into it, without reflecting. He is above Admiration. He uſes Speech, as a modeſt Man does his Cloaths only to cover himſelf. He thunders, he lightens: He's like a Torrent that hurrys every thing along with it. We cannot criticize him; for, he's Maſter of our Paſſions. We conſider the *Things* he ſays, and not his *Words*. We loſe ſight of *him*: We think of PHILIP only who uſurps every thing. I'm charm'd with theſe two Orators; but I confeſs that TULLY's prodigious Art and magnificent Eloquence affects me leſs than the vehement Simplicity of DEMOSTHENES.

* Art

* Art lessens and exposes it-self when 'tis too open. Thus LONGINUS says that † 'ISOCRATES blunder'd like a 'School-boy; --- when he began one 'of his Panegyricks in this manner: "Seeing such is the Nature of Eloquence "that it can make great Things appear "little, and small Things to seem *great*; "that it can represent the oldest Things "as new; and the newest as old" —— 'Is it thus O ISOCRATES (one might 'say) that you are going to change all 'things with regard to the *Lacedemo-* '*nians*, and the *Athenians*? By this 'Manner of praising Eloquence he makes 'a Preamble to caution his Hearers a-'gainst believing any thing he shou'd 'say.' In effect it was to declare to the World that Orators are only Sophists such as PLATO's *Gorgius* was, and the other Declaimers of *Greece*; who perverted Rhetorick to impose on the People.

Since

* Sed hoc pati non possumus, & perire artem putamus, nisi appareat: cum desinat ars esse, si apparet.

QUINTIL. *lib.* IV. *c.* 2.

† Ὁ γοῦν Ἰσοκράτης, οὐκ οἶδ' ὅπως, παιδὸς πρᾶγμα ἔπαθεν — Ὁ δ' εὐθὺς ἐν τῇ εἰσβολῇ [τοῦ Πανηγυρικοῦ] ταῦτα τίθησιν· "Ἐπειθ' οἱ λόγοι τοσαύτην ἔχουσι δύνα-"μιν, ὥσθ' οἷόν τ' ἐστὶ καὶ τὰ μεγάλα ταπεινὰ ποιῆσαι, καὶ "τοῖς μικροῖς περιθεῖναι μέγεθος, καὶ τὰ παλαιὰ καινῶς "εἰπεῖν, καὶ περὶ τῶν νεωστὶ γεγενημένων ἀρχαίως διελθεῖν" Οὐκοῦν, φησί τις, Ἰσόκρατες, οὕτως μέλλεις καὶ τὰ περὶ Λακεδαιμονίων καὶ Ἀθηναίων ἀναλλάττειν; Σχεδὸν γὰρ τὸ τῶν λόγων ἐγκώμιον ἀπιστίας τῆς καθ' αὑτοῦ τοῖς ἀκούουσι πρόγγελμα καὶ προοίμιον ἐξέθηκε. LONG. §. XXXVIII.

Since Eloquence requires that an Orator ſhou'd be a Man of Probity, and be eſteem'd ſuch, if he wou'd expect Succeſs in the moſt common Affairs of Life: how much greater Reaſon have we to believe this Saying of S. AUSTIN concerning thoſe who ought to ſpeak like Apoſtles? *He preaches ſublimely whoſe Life is irreproachable.* What Good can we expect from the Diſcourſes of a young Man without ſolid Knowledge, without Experience, without an eſtabliſh't Character; who makes a Diverſion of Oratory; and perhaps endeavours to raiſe his Fortune by that Miniſtry which obliges us to be poor with JESUS CHRIST; to bear our Croſs with him, by Self-denial; and to command Men's Paſſions in order to convert them?

Before I conclude this Head, I muſt add a few Words concerning the Eloquence of the Fathers: for, ſome learn'd Men judge of them too unfavourably. They form a Character of it from TERTULLIAN's harſh Metaphors; or ſome ſwelling Periods of S. CYPRIAN; from ſome perplext Paſſages of S. AMBROSE, ſome over-refin'd jingling Antitheſes of S. AUSTIN; or ſome Quibbles of S. CHRYSOLOGUS. But they ſhou'd conſider the corrupted Taſte of the Times in which the Fathers liv'd. *Rome* began

to loſe its juſt Taſte ſoon after AUGUSTUS's Reign. JUVENAL is leſs delicate than HORACE. There's a ſhocking Bombaſt in the Stile of SENECA the Tragedian, and LUCAN. At length *Rome* intirely declin'd. Solid Learning ran low at *Athens*, and the falſe Refinements of Wit prevail'd, when S. BASIL and S. GREGORY NAZIANZEN went thither. The Fathers being train'd up under the weak Declaimers of their Times were led away by the common Prejudices; which the wiſeſt Men ſcarce ever reſiſt. It was not thought tolerable then to ſpeak in an eaſy natural way. The World was in the ſame Condition as to Eloquence, that we ſhou'd be in now, as to Dreſs, if no-body dar'd to appear in a fine Cloath, without loading it with the thickeſt Embroidery. According to this Faſhion, we behov'd always to declaim; and never talk eaſily to an Audience. But if we had the Patience to examine the Works of the Fathers, we ſhou'd find many valuable Things in them. S. CYPRIAN has a Grandure and Vehemence that ſomewhat reſembles DEMOSTHENES. In S. CHRYSOSTOM we find an exact Judgment, noble Images, and a ſolid Morality explain'd in the moſt obvious agreeable Manner. S. AUSTIN is at once ſublime and popular,

pular. He leads us to the higheſt Notions, by the moſt familiar Turns of Expreſſion. He aſks Queſtions; he puts Queſtions to himſelf; he anſwers them. His Diſcourſe is a ſort of Converſation between him, and his Audience. He uſes pertinent Compariſons to clear every Doubt. We ſee him ſometimes condeſcend to the loweſt and coarſeſt Apprehenſions of the People, in order to reclaim them. S. BERNARD was a Prodigy in an Age of the groſſeſt Ignorance. We find in his Works Delicacy, and Nobleneſs, a happy Turn; and both Tenderneſs, and Vehemence. We are ſurpriz'd at every thing that is great or beautiful in the Writings of the Fathers, when we know the Times in which they liv'd. We forgive MONTAIGNE his *Gaſcon* Expreſſions; and MAROT, his old Language: why then may we not overlook in the Fathers, the ſwelling Stile of their Age, with which they expreſs the moſt valuable Truths, in the livelyeſt manner.

But I am not here to attempt a Work that is reſerv'd for ſome learned Pen. It is enough that I hint in general what may be expected from the Author of an excellent Rhetorick. He might adorn his Work by imitating CICERO's manner of mixing Examples and Precepts together. "They who have a penetrating

" vehement Temper (ſays S. AUSTIN) " learn Oratory better by reading the " Works of eloquent Authors, than by " ſtudying the Rules of Art." One might give an agreeable Account of the different Characters of Orators, their Manner, their Taſte, and their Maxims. They ought even to be compar'd together; to *enable* the Reader to judge of the diſtinct Excellence of each.

§. V. A TREATISE on POETRY ſeems to be as much wanted as a Rhetorick. Poetry is a more ſerious and uſeful Art than common People imagine. Religion conſecrated it to its *own Uſe* from the very Beginning of the World. Before Men had a Text of Divine Scripture, the ſacred Songs they learnt by-heart preſerv'd the Remembrance of the Creation, and the Tradition of GOD's wonderful Works. Nothing can equal the Magnificence and Tranſport of the Songs of MOSES. The Book of JOB is a Poem full of the boldeſt and moſt majeſtick Figures. The SONG of SOLOMON gracefully and tenderly expreſſes the myſterious Union of GOD with the Soul of Man which becomes his Spouſe. The PSALMS will be the Admiration and Comfort of all Ages, and all Nations that know the true GOD.

The

The whole Scripture is full of Poetry, even in those Places, where there is not the least Appearance of Versification. *See* p. 151, &c.

Besides, Poetry gave the World its first Laws: It soften'd Men's wild and savage Temper: it drew them from the Forests where they wander'd about; and civiliz'd them: it govern'd their Manners: it form'd Familys and Nations: and made them relish the Sweets of Society: it restor'd the exercise of Reason: it cultivated Virtue; and invented polite Arts; it animated People's Courage for War; and dispos'd them likewise for the calm Enjoyments of Peace.

Silvestres homines sacer interpresque Deorum Hor. *de Ar. Poet.* ℣. 391---
Cædibus & victu fædo deterruit Orpheus;
Dictus ob hoc lenire tygres, rapidosque leones:
Dictus & Amphion, *Thebanæ conditor arcis*
Saxa movere sono testudinis, & prece blanda
Ducere quo vellet. Fuit hæc sapientia quondam,

Sic honor & nomen divinis vatibus atque
Carminibus venit. Post hos insignis Homerus
Tyrtæusque mares animos in martia bella
Versibus exacuit ———

Speech animated by lively Images, noble Figures, the Transport of Passions, and the Charms of Harmony, was call'd the Language of the Gods: Even the most barbarous Nations felt its Power.

As Poetaſters deſerve the utmoſt Neglect; ſo we cannot enough admire and encourage a * true POET, who does not uſe Poetry as a Sport of Fancy, to gain himſelf a vain Applauſe; but imploys it to inſpire Men with the love of Wiſdom, Virtue, and Religion.

May I not be allow'd here to expreſs the Concern it gives me when I conſider that the perfecting our *French* Verſification ſeems almoſt impoſſible. What confirms me in this Apprehenſion, is, that our greateſt Poets have made many ſorry Verſes.

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* *I muſt confeſs there is hardly any where to be found a more inſipid Race of Mortals than thoſe whom we Moderns are contented to call* Poets, *for having attain'd the chiming Faculty of a Language with an injudicious random Uſe of Wit and Fancy. But for the Man who truly and in a juſt Senſe deſerves the Name of* POET, *and who as a real Maſter, or Architect in the kind can deſcribe both* Men *and* Manners, *and give to an Action its juſt Body and Proportions, he will be found, if I miſtake not, a very different Creature. Such a Poet — forms a* Whole *coherent and proportion'd in it-ſelf, with due Subjection and Subordinacy of conſtituent Parts. He note's the Boundarys of the Paſſions, and knows their exact* Tones *and* Meaſures; *by which he juſtly repreſents them; marks the* Sublime *of Sentiments and Action; and diſtinguiſhes the* Beautiful, *from the* Deform'd; *the* Amiable, *from the* Odious. *The moral Artiſt who can thus imitate the Creator, and is thus knowing in the inward Form and Structure of his Fellow-Creature, will hardly, I preſume, be found unknowing in* Himſelf, *or at a loſs in thoſe Numbers which make the Harmony of a Mind. For,* Knavery *is mere Diſſonance and Diſproportion. And tho' Villains may have ſtrong Tones and natural Capacitys of Action; 'tis impoſſible that true* Judgment *and* Ingenuity *ſhou'd reſide, where* Harmony *and* Honeſty *have no Being.*

CHARACT. Vol. I. p. 207, 208.

A

Verſes. No-body has wrote finer ones than MALHERBE: but how many has he made that are far below his Character? Even thoſe of our moſt admir'd Poets, who have been moſt uniform and ſteddy in their Compoſures, have yet wrote ſeveral Lines that are rugged, obſcure, and heavy. By endeavouring to give their Thoughts a delicate Turn, they ſometimes make them unintelligible. They often uſe forc'd Epithets, to hit the Rhyme: ſo that ſeveral of their Verſes might be ſtruck-out, without loſing one Beauty. This eaſily appears when we examine their Works rigorouſly.

If I be not miſtaken our Verſification loſes more than it gains by † Rhyme. It loſes much Variety, Eaſineſs, and Harmony. The Rhyme that a Poet labours after, makes him ſometimes lengthen, and enervate his Period. He's forc'd to uſe two or three uſeleſs Lines to introduce the Rhyme he wants. Indeed Poets are

† *But thoſe reverend* Bards [SHAKESPEAR, MILTON, *and others.*] — *to their eternal Honour have withal been the firſt of* EUROPEANS *who, ſince the* GOTHICK Model *of Poetry, attempted to throw off the* horrid Diſcord *of jingling* RHYME. *They have aſſerted antient* Poetick Liberty, *and have happily broken the Ice for thoſe who are to follow 'em; and who treading in their Footſteps, may at leiſure poliſh our Language, lead our Ear to finer Pleaſure, and find out the true* Rythmus *and harmonious Numbers which alone can ſatisfy a juſt Judgment, and Muſe-like Apprehenſion.*

CHARACTERISTICKS, Vol. I. p. 217, 218.

more * ſcrupulous about the Exactneſs of their Rhymes, than the Solidity of their Thoughts and Sentiments, the Clearneſs of their Stile, the Eaſineſs of their Turn, and the Nobleneſs of their Expreſſions. Rhyme gives us only the ſame Sounds in the laſt Syllable of each Couplet; which is ſo tireſome and grating to *the Ear*, that we avoid it in Proſe. This Repetition of the ſame Sound is even cloying in great Heroick Verſes, where two maſculin Terms are always follow'd by two feminin.

'Tis true we find more Harmony in *Odes* and *Stanza's*, where the Rhymes being intermixt have a greater Cadence and Variety. But our lofty Heroick Verſes,

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* *But ſo much are our* Britiſh *Poets taken up in ſeeking out that* MONSTROUS ORNAMENT *which we call* RHYME, *that 'tis no Wonder if other Ornaments, and real Graces are unthought of. However ſince in ſome Parts of Poetry (eſpecially in the Dramatick) we have been ſo happy as to triumph over this* barbarous *Taſte; 'tis unaccountable that our Poets who from this Privilege ought to undertake ſome farther Refinements, ſhou'd remain ſtill upon the ſame level as before. 'Tis a Shame to our Authors that in their elegant Stile, and* metred Proſe *then ſhou'd not be found a peculiar Grace and Harmony reſulting from a more natural and eaſy Diſengagement of their Periods, and from a careful avoiding the Encounter of the ſhocking Conſonants and jarring Sounds, to which our Language is ſo unfortunately ſubject — Even a Proſe-Author who attempts to write politely ſhou'd endeavour to confine himſelf within thoſe Bounds, which can never, without breach of Harmony, be exceeded in any juſt* Metre *or agreeable Pronunciation.*

CHARACT. Vol. III. p. 263, 4, 5.

Verſes, which require the ſweeteſt, moſt various, and moſt majeſtick Sounds, have often leaſt of this Perfection.

Pindarick Verſes have oftimes the ſame Intermixture of Rhymes, that Odes have: and their boundleſs Irregularity leaves the Poet room to vary their Meaſure and Cadence, as he pleaſes either to riſe, or fall, in his Verſe. M. De LA FONTAINE has made an excellent Uſe of this Freedom.

However I wou'd not propoſe to have Rhyme quite laid aſide: Our Verſification cou'd not ſubſiſt without it. Our Language has not that Diverſity of long and ſhort Syllables, which in the *Greek*, and the *Latin*, compos'd the *Feet*, and the *Meaſure* of Verſe. But I'm of opinion it wou'd be proper to allow our Poets a little more Liberty in their Rhymes, that they might be more exact in the Senſe and Harmony of their Verſes. By abating ſomewhat of the Exactneſs in Rhymes, Reaſon and Good-Senſe, wou'd be more cloſely follow'd. They might the more eaſily hit what is truly Beautiful, Great, Simple, and Natural. This wou'd free our greateſt Poets from the neceſſity of uſing forc'd Turns, ſtiff Epithets, and perplext Conceits.

The Example of the *Greeks*, and *Latins*, might encourage us to take this Li-

berty. Their Verſification was, beyond all Compariſon, eaſyer than ours. Rhyme alone is more difficult than all their Rules together: And yet the *Greeks* had recourſe to their different Dialects. Beſides, both *Greeks* and *Latins* had ſuperfluous Syllables which they freely added to compleat their Verſes. HORACE took great Liberty this way in the Verſification of his *Satyrs*, his *Epiſtles*, and even in ſome *Odes*. Why might not *we* find out ſome ſuch Reliefs; ſeeing our Verſification is ſo cramping, and ſo apt to allay the Fire of a good Poet?

The Severity of our Language in not allowing almoſt any Inverſion of *Phraſes* ſtill vaſtly increaſes the Difficulty of making *French* Verſe. A Poet is forc'd to put his Fancy on the Rack in every Compoſure; without the leaſt Advantage, or Neceſſity. One wou'd be apt to think that we ſtudy'd rather what is perplexing, than what is beautiful. For, the placing a Syllable right, coſts our Poets as much Thought and Pains, as the nobleſt Sentiments, the livelyeſt Painting, or the boldeſt Touches. On the contrary, the Antients, by frequent Inverſions, made the ſweeteſt Cadence, Variety, and paſſionate Expreſſions, eaſy to the Poet. Inverſions were even turn'd into noble Figures; and kept the Mind ſuſpended, in expectation

of

of ſomething great. We have an Inſtance of this in VIRGIL's eighth Eclogue:

Paſtorum Muſam, Damonis *&* Alphesiboei, Ecl. viij.
Immemor herbarum quos eſt mirata juvenca ℣. 1—5.
Certantes, quorum ſtupefacta carmine lynces,
Et mutata ſuos requierunt flumina curſus;
Damonis *muſam dicemus, &* Alphesiboei.

If you take away this Inverſion, and place the Words according to the grammatical Order and Conſtruction, you deſtroy all their Force, and Grace, and Harmony. 'Tis this Suſpenſion that ſtrikes the Reader. How faint and ſcrupulous is our Language in this Point? Dare we imitate this Verſe in which every Word is plac'd differently from the grammatical Order?

Aret ager, vitio moriens ſitit aeris herba.

When HORACE wou'd prepare his Readers for ſome great Object, he leads them on without ſhewing them whither they are going, or giving them Time to breathe;

Qualem miniſtrum fulminis alitem. HOR. OD. *Lib.* iv. *Od.* 3.

I confeſs we muſt not introduce a great Number of theſe Inverſions into our Language all at once: we are not accuſtom'd to them: they wou'd ſeem harſh and

and very obſcure. Methinks M. BOILEAU's Pindarick Ode is not free from that Imperfection. I take the more Freedom in making this Remark, becauſe in other Reſpects I admire the Works of that great Poet. We ought to chuſe the gentleſt Inverſions at firſt, and ſuch as come neareſt to thoſe our Language already permits. For inſtance our whole Nation have approv'd of theſe:

* *La ſe perdent ces noms de Maitre de la Terre,*
Et tombent avec eux d'une chute commune
Tous ceux que leur fortune
Faiſoit leurs ſerviteurs.

RONSARD undertook too *much* at once. By his obſcure and bold Tranſpoſitions he forc'd our Language too much; and made it harſh and confus'd. He introduc'd too many compounded Words to which the Nation had not been accuſtom'd. He ſpoke *French* in *Greek*, in ſpite of the *French* themſelves. I think he was in the right to open ſome new way of enriching our Language; to give force to our Poetry, and to facilitate our Verſification, which began then to be improv'd. But in the Point of Language nothing can be effected without the Conſent of thoſe for whom we write. We ought

* MALHERBE, *Liv.* vj.

ought never to make two Steps at once; but muſt ſtop ſhort when we find the Multitude don't follow us. Singularity is dangerous almoſt in every thing; and can never be excus'd in Things that depend on Cuſtom only.

The ſhocking Freedom of RONSARD led us a-little into the oppoſite Extreme. We have ſo crampt and impoveriſht our Language, that it dares never proceed otherwiſe than according to the moſt ſcrupulous and uniform Method of Grammar. A nominative Subſtantive appears firſt, leading-in its Adjective as it were by the hand: its Verb conſtantly follows it, attended with an Adverb that admits of nothing between them: and the Rule next requires an Accuſative which muſt always keep its Place. This excludes all Suſpenſion of Mind, all Expectation, Surprize, Variety; and oftimes all noble Cadence.

On the other hand I grant that we ought never to run the hazard of Ambiguity. I wou'd even have * QUINTILIAN's Rule generally obſerv'd, ſo as to avoid ſuch Expreſſions as the Reader may indeed underſtand; but which he cou'd not underſtand, if he did not ſup-

ply

* Quare non ut intelligere poſſit, ſed ne omnino poſſit non intelligere curandum. *Inſtit. lib.* viij. *c.* 2.

ply ſomething that they want. We ſhou'd uſe * a ſimple, exact, eaſy Stile, that lays every thing open to the Reader, and even prevents his Attention. When an *Author* writes for the Publick, he ſhou'd take all the Pains imaginable to prevent his Reader's having any. All the *Labour* ſhou'd be his own: and he *ſhou'd* leave nothing but Pleaſure and Inſtruction to his Readers. They ſhou'd never be put to the trouble of finding-out his Meaning. None but *thoſe* who deal in Riddles are allow'd to puzzle People. AUGUSTUS wou'd rather have frequent Repetitions us'd, than that there ſhou'd be the leaſt degree of Obſcurity in a Diſcourſe. *Indeed* the firſt Care of one that writes only to be underſtood, is to eaſe his Readers by expreſſing himſelf clearly.

It muſt be own'd that our greateſt *French* Poets, being crampt by the ſtrict Rules of our Verſification, ſometimes fail in this Point of intire Perſpicuity. He who thinks much, has much to ſay; and is unwilling to loſe any thing: he ſets a Value on all the Fruits of his Invention; and labour's hard to crowd various Thoughts

* Nobis prima ſit vertus PERSPICUITAS, propia verba, rectus ordo, non in longum dilata concluſio: nihil neque deſit, neque ſuperfluat. Ita ſermo & doctis probabilis, & planus imperitis erit.

QUINT. *Inſtit. lib.* viij. *c.* 2.

Thoughts into the narrow Compaſs of a Verſe. He affects too great Delicacy: and this degenerates into forc'd, far-fetch'd Conceits. He endeavour's to dazzle and ſurprize his Readers, to convince them that he has more Wit than they; and to gain their Admiration. Whereas he ſhou'd never diſcover more Wit than they have; but increaſe and quicken theirs, without diſplaying his own. An Author is not ſatisfy'd with plain Reaſon, native Graces, and lively Sentiments which are the true Perfection of a Diſcourſe: Self-love makes him over-ſhoot the Mark. He uſes no Moderation in ſtudying what is beautiful; and knows not how to check his Fancy by avoiding gaudy ſuperfluous Ornaments. According to the *Italian* Proverb, *He loſes what is good by aiming at better*. He runs into the Fault of throwing too much Salt and Wit into his Compoſures; and giving too high a *Goût* to what he ſeaſon's. He imitates thoſe who load a Suit with too much Embroidery. They who have a juſt Taſte avoid Exceſs in every thing; even in Wit it-ſelf. Wit grows tireſome when 'tis affected, and laviſhly us'd. He ſhews moſt Wit who knows when to check its Sallys, that he may adapt himſelf to People's Capacitys, and ſmooth the Way for them. Thoſe Poets who have the moſt ſoaring Genius,

Genius, and the greateſt reach of Thought and Invention ſhou'd particularly guard themſelves againſt ſuch an Exceſs of Wit. They will ſay perhaps that 'tis a beautiful Failing, a noble, and very uncommon one. I own it is ſo: but 'tis a *real* Failing, and one of the moſt difficult to be corrected. HORACE wou'd have an Author rigorouſly ſtrict in criticizing his own Works.

HOR. de Ar. Poet. ℣. 445---

Vir bonus & prudens verſus reprehendet inertes;
Culpabit duros; incomtis allinet atrum
Tranſverſo calamo ſignum; ambitioſa recidet
Ornamenta; parum claris lucem dare coget.
Arguet ambiguè dictum; mutanda notabit:

There's much gain'd by loſing all ſuperfluous Ornaments, and confining our ſelves to ſuch Beautys as are ſimple, eaſy, clear, and ſeemingly negligent. In Poetry, as well as in Architecture, all the neceſſary Parts ſhou'd be turn'd into natural Ornaments. But that which ſerves merely as an Ornament is ſuperfluous: lay it aſide; there will be nothing wanting: Vanity is the only Sufferer by the Loſs. An Author that has too much Wit, and will always ſhow it, wearys and exhauſts mine. I don't deſire ſo very much. If he ſhew'd leſs, he wou'd give me Time to breathe; and be far more agreeable. He keeps my Thoughts too much upon the

the ſtretch: the reading of his Verſes becomes a mere Study. So many Flaſhes dazzle me. I love a gentle Light that refreſhes my weak Eyes. I chuſe an agreeable Poet that adapts himſelf to common Capacitys: who does every thing for their ſakes; and nothing for his own. I wou'd have a SUBLIME ſo familiar, ſo ſweet, and ſo ſimple, that at firſt every Reader wou'd be apt to think he cou'd eaſily have hit on it himſelf; tho' very few are really capable of it. I preſer what is amiable, to what is ſurprizing and wonderful. I wou'd have a Man that makes me forget he is an Author; and ſeems to converſe with me upon the level. I wou'd have him ſet before my Eyes, a Labourer who is concern'd for his Crop; a Shepherd that knows nothing beyond his Flock and his Village; a Nurſe tenderly anxious for her Infant. I wou'd have him turn my Attention, not on himſelf, but on the Shepherds whom he makes to ſpeak.

Deſpectus tibi ſum; nec qui ſim quæris Alexi: VIRG. *Ecl.* ij. *v.* 18.
Quàm dives pecoris nivei, quam lactis abundans.
Mille meæ Siculis errant in montibus agnæ.
Lac mihi non æſtate, novum non frigore deſit;
Canto quæ ſolitus, ſi quando armenta vocabat
Amphion *Dircæus in Actæo Aracynthe.*
Nec ſum adeo informis, nuper me in littore vidi,
Cum placidum ventis ſtaret mare ——

How

How much more beautiful is this rural Simplicity than a nice over-ſtrain'd Turn of Wit?

Hor. de Ar. Poet. ℣. 240---

Ex noto fictum carmen ſequar; ut ſibi quivis
Speret idem; ſudet multùm, fruſtraque laboret
Auſus idem. Tantùm ſeries juncturaque pollet,
Tantùm de medio ſumptis accedit honoris.

How truly great is he who ſtoops thus to his Subject, that he may paint every thing to the Life; and hit the various Characters he draws! How much is he above what we call Ingenuity, when he is not afraid of concealing a Part of his Wit! A Work cannot be truly beautiful, unleſs the Author keep himſelf out of ſight, and let me forget him. He muſt leave me alone in full Liberty. For inſtance VIRGIL diſappears; and *I fancy* that I ſee this pleaſant Abode.

Ecl. vij. ℣. 45.

Muſcoſi fontes, & ſomno mollior herba.

I cannot help wiſhing I were in this other Place;

VIRG. Ecl. x. ℣. 33---

---ô mihi tum quàm molliter oſſa quieſcant,
Veſtra meos olim ſi fiſtula dicat amores!
Atque utinam ex vobis unus, veſtrique fuiſſem
Aut Cuſtos gregis, aut maturæ vinitor uvæ!
Hìc gelidi fontes, hic mollia prata, Lycori
Hic nemus ---

I almoſt

I almoſt envy the Happineſs of thoſe who live in that delightful Spot which HORACE deſcribes;

Qua pinus ingens, albaque populus
Umbram hoſpitalem conſociare amant
Ramis, & obliquo laborat
Lympha fugax trepidare rivo:

Car. L. II. Od. iij. ℣. 9.

I am far more pleas'd with this Shade and this Stream, than with an impertinent Wit that does not let me reſt. The Charms of theſe Authors never decay. They are ſo far from pleaſing leſs upon a Review, that every reading diſcloſes new Beautys. The Peruſal of them is not a Study: it rather calms and unbends our Thoughts. Bright and over-wrought Compoſures dazzle and delude the Fancy: but they have ſo fine an Edge, that 'tis quickly blunted. I value neither what is difficult, nor uncommon, nor wonderful: the ſimple, natural, eaſy Beauty hits my Taſte. If the Flowers we tread upon in a Meadow be as pretty as thoſe in the fineſt Garden; I love them better. I do not grudge ſuch Enjoyments to any-one. Beauty cou'd loſe none of its Worth, tho' it were common to all Mankind: it wou'd rather be the more excellent. Scarcity is a Defect, and a Want in Nature. The Rays of the Sun are not a leſs valuable Treaſure for ſhining upon all the Uni-

verſe. I love a Beauty ſo natural that it ſhou'd not need the Advantage of Novelty to ſurprize me. I wou'd have its Charms ſuch as never to fade, but always to allure and delight me:

Hor. de Ar. Poet. ——— *decies repetita placebunt.*

POETRY is certainly an *Imitation* of Nature, and a ſort of Painting. Let us ſuppoſe then that RAPHAEL were buſy about a Picture; he wou'd avoid drawing whimſical Figures, unleſs he were working on Groteſque. He wou'd not uſe too bright Colouring: he wou'd be ſo far from deſiring his Art ſhou'd be obvious to the Eye, that he wou'd *do* all he can to conceal it. He endeavour'd to deceive the Spectator, and to make him fancy that his Picture is CHRIST himſelf tranſigur'd upon the Mount *Tabor*. 'Tis Truth alone that gives a Value to his Painting. Art is defective when it overdoes: it ſhou'd always aim at an exact Likeneſs. Since it is delightful in one of TITIAN's Country-pieces to ſee the Goats climbing up a hanging Rock; or to obſerve a Country-Feaſt and ruſtick Dances, in one of TAISNIERE's Pictures; 'tis no Wonder that we are pleas'd with ſuch natural Deſcriptions of human Life, as we find in the ODYSSEY. We fancy our-ſelves to be in thoſe Places that

that HOMER deſcribes; and that we ſee and hear People there. This Simplicity of Manners ſeems to bring back the golden Age. I'm more pleas'd with honeſt EUMEUS, than with any Hero of *Clelia*, or *Cleopatra*. The fooliſh Prejudices of the preſent Age, make us undervalue ſuch Beautys. But our Follys cannot leſſen the true Worth of ſuch a ſimple rational Life. Unhappy are they who do not feel the Charms of theſe Verſes;

Fortunate ſenex, hic inter flumina nota,
Et fontes ſacros, frigus captabis opacum; VIRG. *Ecl.* j. ℣. 52.

Nothing can go beyond this Deſcription of a Country Life;

O fortunatos nimiùm ſua ſi bona nôrint
Agricolas! quibus ipſa, procul diſcordibus armis,
Fundit humo facilem victum juſtiſſima tellus. V. Georg. ij. ℣. 458.

At ſecura quies, & neſcia fallere vita,
Dives opum variarum; ac latis otia fundis,
Speluncæ, vivique lacus; ———

Every Part of it pleaſes me: even this Place which is ſo remote from Romantick Notions;

——— at frigida Tempe Ibid.
Mugituſque boum, molleſque ſub arbore ſomni ℣. 469---
Non abſunt.

In the ſame manner am I delighted with HORACE's Solitude:

Satyr. L. II. S. vj. ℣. 60---

O rus, quando ego te aſpiciam? quandoque licebit,
Nunc veterum libris, nunc ſomno & inertibus horis
Ducere ſollicitæ jucunda oblivia vitæ?

The Antients did not think it enough to copy Nature exactly: their *Pictures* were moving, as well as true.

HOMER never paints a Youth going to fall in Battle, without giving him ſome affecting Charms. He repreſents him full of Valour, and Virtue: he raiſes your Love and Concern for him: he makes you dread the Danger that threatens him. He ſhews you his Father oppreſs't with Age, and alarm'd at the Danger of his dear Son. He ſhews you his new-marry'd Spouſe trembling for him; and you tremble with her: The Poet enſnares your Paſſions. His Deſign in affecting you with ſo much Beauty and Sweetneſs is only to prepare you for the fatal Moment wherein you ſuddenly ſee the Man you love, ſo much welt'ring in his Blood, and his Eyes clos'd in an eternal Night.

VIRGIL took as much care to raiſe our Concern for *Pallas*, *Evander*'s Son, as HOMER, did to make us lament *Patroclus*. We are pleas'd with the Grief we feel for *Niſus*, and *Euryalus*. I have ſeen a young Prince, but eight Years old,

old, ſtruck with Sorrow at the Sight of little ‖ *Joaſh*'s Danger; and vext at the High-prieſt's concealing his Name, and royal Birth from him. I have ſeen him weep bitterly at hearing theſe Verſes;

‖ 2 Kings xj. 2.

Ah miſeram Eurydicen, *animâ fugiente vocabat:* Eurydicen *toto referebant flumine ripæ.* VIRG. Georg. iv. ℣. 526.

Was ever any thing more happily contriv'd, or fitter to raiſe a lively Sentiment than this Dream of ÆNEAS?

Tempus erat, quo prima quies mortalibus ægris Incipit, & dono Divûm gratiſſima ſerpit. In ſomnis, ecce, ante oculos mœſtiſſimus Hector *Viſus adeſſe mihi,* ——— *Raptatus bigis, ut quondam, aterque cruento Pulvere, perque pedes trajectus lora tumentes. Hei mihi, qualis erat! quantum mutatus ab illo* Hectore, *qui redit exuvias indutus* Achillei. VIRG. Æn. ij. 268 ---

Ille nihil: nec me quærentem vana moratur: ℣. 287. *Heu fuge, nate Deâ, teque his, ait, eripe flammis: Hoſtis habet muros: ruit alto a culmine* Troja. *Sat patriæ,* Priamoque *datum* ——— *Sacra ſuoſque tibi commendat Troja penates: Hos cape fatorum comites* ———

Cou'd Wit move the Heart in this manner? can one read the following Paſſage without being touch't?

VIRG. Æn. L. iij. ℣. 489---
O mihi ſola mei ſuper Aſtyanaſtis *imago!*
Sic oculos, ſic ille manus, ſic ora ferebat;
Et nunc æquali tecum pubeſceret ævo.

Turns of Wit wou'd be very unſeaſonable, and even ſhocking, in ſuch a tender Paſſage: where Grief alone cou'd be allow'd to ſpeak.

The Poet never mentions the Death of any Perſon without deſcribing ſome peculiar Circumſtance that muſt affect the Reader. We are griev'd for diſtreſs't Virtue, when we read this Paſſage;

Æn. L. ij. ℣. 426.
——— *cadit & Ripheus, juſtiſſimus unus*
Qui fuit in Teucris, *& ſervantiſſimus æqui.*
Dis aliter viſum ———

We fancy ourſelves in the midſt of *Troy* ſeiz'd with Horrour and Compaſſion when we read theſe Lines:

Æn. L. ij. ℣. 489---
Tum pavidæ tectis Matres *ingentibus errant,*
Amplexæque tenent poſtes, atque oſcula figunt:

℣. 501.
Vidi Hecubam, *centumque nurus,* Priamumque *per aras*
Sanguine fœdantem, quos ipſe ſacraverat, ignes.

℣. 509.
Arma diu ſenior deſueta trementibus ævo
Circumdat nequicquam humeris, & inutile ferrum
Cingitur, ac denſos fertur moriturus in hoſtes.

℣. 544.
Sic fatus ſenior: telumque imbelle ſine ictu
Conjecit ———

Num

Nunc morere. Hæc dicens, altaria ad ipſa tre- VIRG.
mentem *Æn.* L. ij. ℣. 550---
Traxit, & in multo lapſantem ſanguine nati:
Implicuitque comam lævâ, dextrâque coruſcum
Extulit, ac lateri capulo tenus abdidit enſem.
Hæc finis Priami *fatorum: hic exitus illum*
Sorte tulit, Trojam inſenſam, & prolapſa videntem
Pergama; tot quondam populis terriſque ſuperbum
Regnatorem Aſiæ: jacet ingens littore truncus
Avulſumque humeris caput, & ſine nomine corpus.
At me tum primùm ſævus circum ſteterit horror:
Obſtupui ———

Reſpicio, & quæ ſit me circum copia luſtro. ℣. 564---
Deſeruere omnes defeſſi, & corpora ſaltu
Ad terram miſere, aut ignibus ægra dedere.

The Poet does not repreſent *Euridice*'s Misfortune, without ſhewing her juſt ready once more to view the Light; and in a Moment plung'd again into the infernal gloomy Shades.

Jamque pedem referens, caſus evaſerat omnes; *Georg.* L. iv.
Redditaque Euridice *ſuperas veniebat ad auras;* ℣. 485, 6.
Illa, Quis & me, inquit, miſeram, & te perdidit ℣. 494.
(Orpheu?
Quis tantus furor? en iterum crudelia retro
Fata vocant, conditque natantia lumina ſomnus.
Jamque vale. Feror ingenti circumdata nocte,
Invalidaſque tibi tendens, heu! non tua, palmas.

We ſympathize even with thoſe wretched Cattle that the Poet ſets before our Eyes:

Ecl. viij. ℣. 87 --- *Propter aquæ rivum viridi procumbit in ulva*
Perdita, nec ſeræ meminit decedere nocti:

The Peſtilence raging among them makes a very moving Picture:

Georg. L. iij. ℣. 494. *Hinc lætis Vituli vulgò moriuntur in herbis;*
Et dulces animas plena ad præſepia reddunt.

℣. 498 --- *Labitur infelix ſtudiorum, atque immemor herbæ*
Victor equus; fonteſque avertitur, & pede terram
Crebra ferit ———

℣. 515. *Ecce autem duro fumans ſub vomere Taurus*
Concidit, & mixtum ſpumis vomit ore cruorem,
Extremoſque ciet gemitus: it triſtis arator
Mærentem abjungens fraterna morte juvencum;
Atque opere in medio defixa relinquit aratra.
Non umbræ altorum nemorum, non mollia poſſunt
Prata movere animum; non qui per ſaxa volutus
Purior electro campum petit amnis: at ima
Solvuntur latera; atque oculos ſtupor urget inertes:
Ad terramque fluit devexo pondere cervix.

This Poet gives Life and Paſſion to every Object. In his Verſes every thing thinks, and feels: The very Trees move you.

Georg. L. ij. ℣. 81, 2. *Exijt ad cœlum ramis felicibus arbos,*
Miraturque novas frondes, & non ſua poma.

A Flower

A Flower raiſes your Pity when VIRGIL paints it juſt drooping:

Purpureus veluti cum flos ſucciſus aratro *Æn.* L. ix.
Langueſcit moriens. ℣. 435.

You think that you ſee the ſmalleſt Plants that the Spring revives, and adorns:

Inque novos Soles audent ſe gramina tuto *Geor.* L. ij.
Credere —— ℣. 332.

A Nightingale is *Philomela* moving your Compaſſion for her Misfortunes;

Qualis populeâ mœrens philomela ſub umbrâ *Geor.* L. iv.
Amiſſos queritur fetus, quos durus arator ℣. 511.
Obſervans nido implumes detraxit: at illa
Flet noctem, ramoque ſedens miſerabile carmen
Integrat, & mœſtis late loca queſtibus implet.

HORACE in three Verſes draws a Picture in which every thing is lively and affecting.

—— —— *fugit retro* *Carm.*
Levis juventas & decor, aridâ Lib. II.
Pellente laſcivos amores Od. xj.
Canitie, facilemque ſomnum. ℣. 5.

Wou'd he with two Strokes of his Pencil draw two Men whom every body muſt know at firſt Sight? he ſet's before your Eyes the incorrigible Folly of PARIS,

RIS, and the implacable Rage of ACHILLES.

Ep. L. I. Ep. ij. ℣. 10.
Quid Paris? ut ſalvus regnet, vivatque beatus,
Cogi poſſe negat ———

De Ar. Poet. ℣. 121.
Impiger, iracundus, inexorabilis, acer;
Jura neget ſibi nata, nihil non arroget armis.

Wou'd he make us in love with the Place where he wiſht to end his Days with his Friend? he makes us long to go thither.

Carm. Lib. II. Od. vj.
Me terrarum mihi præter omnes
Angulus ridet ———
ibi tu calentem
Debitâ ſparges lachrymâ favillam
Vatis amici.

Does he give us the Character of ULYSSES? he repreſents him as above the Reach of Storms, and Shipwrack, and the greateſt Calamitys.

Ep. L. I. Ep. ij. ℣. 21.
——————————— *aſpera multa*
Pertulit, adverſis rerum immerſabilis undis.

Does he deſcribe *Rome* invincible, even under her Misfortunes? hear him:

Carm. Lib. IV. Od. iv. ℣. 57.
Duris ut ilex tonſa bipennibus
Nigræ feraci frondis in Algido,
Per damna, per cedes, ab ipſo
Ducit opes animumque ferro.
Non Hydra ſecto corpore firmior, &c.

CATUL-

CATULLUS (whom one cannot name without deteſting his obſcene Verſes,) hit the Perfection of a tender Simplicity.

Odi, & amo: quare id faciam fortaſſe requiris. Epigr. 86.
Neſcio; ſed fieri ſentio, & excrucior.

How much are the elaborate witty Conceits of OVID and MARTIAL inferiour to theſe negligent Words; where the diſtracted Heart alone ſpeaks in a kind of Deſpair?

What can be more ſimple, and more moving than King PRIAM's being reduc'd in his Old-age to kiſs the murdering Hands of ACHILLES who had deſtroy'd his Children. He begs of him the great HECTOR's Body, as the only Alleviation of his Miſery. He muſt have ſpoilt all if he had given the leaſt Ornament to his Words: therefore they expreſs nothing but his Grief. He conjured him by his own Father who ſunk under Old-age, to have Pity upon the moſt wretched of all Fathers. ILIAD. Lib. 24.

Wit has the Misfortune to weaken thoſe ſtrong Paſſions it pretends to adorn. According to HORACE, a Poem is not to be valu'd much for being bright and fine, unleſs it be likewiſe moving, delightful, and conſequently, ſimple, natural, and full of Paſſion:

Non

De Ar. Poet. ℣. 99. *Non ſatis eſt pulchra eſſe poemata, dulcia ſunto.*
Et quocunque volent animum Auditoris agunto.

That which is only beautiful, I mean, bright, has but half the Beauty it ought to have. * True Beauty muſt expreſs the Paſſions well in order to excite them: it ſhou'd captivate the Mind, and keep its Attention ſteddily fixt on the true † Deſign of a Poem.

§. VI.

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* *Even in the Arts which are merely Imitations of outward Grace and Beauty, we not only confeſs a Taſte; but make it a Part of refin'd Breeding to diſcover, amidſt the many falſe* Manners, *and ill Stiles, the true and natural one, which repreſents the real* BEAUTY *and* VENUS *of the kind. 'Tis the like* moral GRACE *and* Venus *which diſcovering itſelf in the Turns of* Character, *and the Variety of* human Affections, *is copy'd by the writing Artiſt. If he knows not this* Venus, *theſe* Graces, *nor was ever ſtruck with the* Beauty, *the* Decorum *of this* inward *kind, he can never paint advantagiouſly after the Life; nor in a feign'd Subject, where he has full Scope.*
CHARACTERISTICKS, Vol. I. p. 336, 7.

† *Let Poets or the Men of Harmony, deny, if they can, this Force of* Nature, *or withſtand this* moral Magick. *They for their Parts, carry a double Portion of this Charm about with them: For, in the firſt place, the very Paſſion that inſpires them is it-ſelf the* Love of Numbers, Decency, *and* Proportion; *and this too, not in a narrow Senſe, or after a* ſelfiſh *way, (for who is there that compoſes for* himſelf?) *but in a friendly ſocial View; for the Pleaſure and Good of others; even down to Poſterity, and future Ages. In the next Place, 'tis evident in theſe Performers, that their chief Theme and Subject, that which raiſes their Genius the moſt, and by which they ſo effectually move others, is purely* Manners, *and the* moral Part. *For this is the Effect, and this the Beauty of their Art,*

in

§. VI. WITH regard to Dramatick Poetry, we muſt firſt diſtinguiſh between Tragedy, and Comedy. The former exhibits ſuch great Events as are apt to excite violent Paſſions. The latter only deſcribes the Manners of Men in a private Condition.

As for TRAGEDY, I muſt begin with declaring that I wiſh our Poets may never aim at improving any Scene that repreſents ſuch criminal Paſſions as tend to inflame the Spectators. I obſerv'd before that PLATO and other wiſe Legiſlators among the Heathen excluded from their well-regulated Societys all ſuch Fables and muſical Inſtruments as might unman the People by inclining them to Senſuality. How much Severity then ought Chriſtian Nations to ſhow againſt all contagious Spectacles? So far am I from deſiring to have ſuch Entertainments improv'd, that it gives me a ſenſible Pleaſure to obſerve that among us they are very low and imperfect. Our Poets have made them as luſcious and inſipid as Romances. The Lover talks of nothing but Flames,

in vocal Meaſures of Syllables, and Sounds, to expreſs the Harmony *and Numbers of an* inward *kind; and repreſent the* Beautys *of a human Soul by proper Foils and Contrarietys, which ſerve as Graces in this Limning, and render this Muſick of the Paſſions more powerful and enchanting.*

CHARACT. Vol. I. p. 136, 7.

Flames, Chains, and Torments: He is for dying in perfect Health. A very homely Lady is call'd a *Sun*, or an *Aurora* at leaſt: Her Eyes are two Stars. Every Expreſſion is extravagant; and there's nothing that diſcovers a natural Paſſion. 'Tis ſo much the better: the Weakneſs of the Poiſon leſſens *the Danger*. But, methinks, that according to the philoſophical Notions of Antiquity, there might be a wonderful Force given to Tragedy, without any Mixture of that fickle extravagant Love which produces ſo many pernicious Effects.

Among the *Greeks*, Tragedy did not in the leaſt depend on wanton Love. *The Œdipus* of SOPHOCLES, for inſtance, has not the leaſt Touch of that Paſſion, which was quite foreign to his *Subject*. The other Tragedys of that great Poet are compos'd in the ſame Manner. M. CORNEILLE in his *Œdipus*, has only weaken'd his Action, made it double, and divided the Spectator's Attention, by the *Epiſode* of *Theſeus*'s inſipid Paſſion for *Dirce*. M. RACINE fell into the ſame Inconvenience in his *Phædra*. He has made a double Action, by joyning to the diſtracted *Phædra*, *Hippolytus* ſighing, contrary to his true Character. He ſhou'd have ſhown *Phædra* quite alone in her Rage. The Action wou'd then have

have been ſingle, ſhort, lively and vehement. But our two Tragick Poets, who in other Reſpects deſerve the higheſt Praiſes, were carry'd away with the Stream; and fell in with the Romantick Taſte that prevail'd. The Wit then in faſhion introduc'd Love in every Piece. They thought it impoſſible to entertain an Audience agreeably for two Hours without the Help of ſome amorous Intrigue. People thought it modiſh to be impatient at the nobleſt and moſt affecting Scenes, unleſs ſome whining Hero came in to interrupt it. His very Sighs muſt be ſet-off with Quibbles; and his Deſpair be expreſt in a kind of Epigram. So far doth the Deſire of pleaſing the vulgar Taſte conſtrain our greateſt Poets to tranſgreſs the Rules of Decorum. Hence came this fantaſtick ſort of Paſſion:

* *Thou cruel Thirſt of Fame whoſe noble Rage*
Drives me to Death, to give my Mem'ry Life;
Stop but a Moment thy impetuous Courſe;
And let me ſtill, before I breathe my laſt
This wretched Day, give one more Sigh to Love.

The

* Impitoyable ſoif de gloire,
Dont l'aveugle & noble tranſport
Me fait precipiter ma mort,
Pour faire vivre ma memoire:
Arrete pour quelques momens
Les impetueux Sentimens
De cette inexorable envie;
Et ſouffre qu'en ce triſte jour
Avant que de donner ma vie
Je donne un ſoupir à l'amour. RACINE.

The Hero dar'd not die of Grief without a Quibble or Turn of Wit at expiring.

Hence too comes this ſwelling florid Deſpair:

* *A fatal and an unexpected Blow*
Has ſtruck me to the Bottom of the Heart:
Wretched Avenger of a too juſt Quarrel!
And wretched Object of unjuſt Revenge.

Never did real Grief ſpeak in ſuch a pompous affected Strain.

I think it wou'd be proper to rid Tragedy of that ſenſeleſs Fuſtian, which has not the leaſt Air of Probability. For example the following Lines have ſomething in them very extravagant:

† *Impatient Wiſhes of a brave Revenge,*
Who owe your Being to a Father's Death;
Impetuous Children of my juſt Reſentment
Blindly embrac'd by my miſguided Grief.

Te

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* Percé juſques au fonds du cœur
D'une atteinte imprevûë auſſi-bien que mortelle;
Miſerable vangeur d'une juſte querelle!
Et malheureux objet d'une injuſte rigueur.

† Impatiens deſirs d'une illuſtre vengeance,
A qui la mort d'une Pere a donné la naiſſance;
Enfans impétueux de mon reſſentiment,
Que ma douleur séduite embraſſe aveuglément;
Vous regnez ſur mon Ame avec trop d'empire,
Pour les moins ſouffrez un moment que je reſpire,
Et que je conſidere en l'état où je ſuis
Et ce que je haſarde, & ce que je pourſuis.

CORNEILLE.

To rule my Soul with a too absolute Sway,
Let me at least enjoy one Moment's Ease
In this my anxious State, that I may weigh
Both what I hazard, and what I pursue.

M. BOILEAU observ'd in these Verses a *Genealogy* of *impatient Wishes* of a *brave Revenge*; which were the *impetuous Children* of a just *Resentment*; and were *embrac'd* by a *misguided Grief*. The chief Persons in a Tragedy who speak with Passion, ought to express it in a noble lively Manner: But the Passions always speak naturally, and without such affected Turns. People in Affliction wou'd not desire to be condol'd by their Friends, in such pompous affected Language.

M. RACINE was not free from this Defect which Custom had made almost necessary. Nothing can be less natural than the Account of *Hippolitus'* Death at the End of the Tragedy of *Phædra*; which otherwise has great Beautys in it. *Theramenes* who comes to acquaint *Theseus* of his Son's fatal Death, shou'd only have told it in two Words; and hardly have had Strength to pronounce them distinctly. He shou'd have said, "*Hip-*
"*politus* is dead--- A Monster, which
"the angry Gods sent from the Bottom
"of the Sea, devour'd him--- I saw it."
Cou'd a Man so concern'd, frighten'd,

breathless, amuse himself in making a pompous florid Description of the Sea-Monster?

* *His melancholy Look, and drooping Head*
Seem'd to express his sad, dejected Thoughts:

It mov'd the Earth, infected all the Air;
The Wave that brought it started back with (Dread.

SOPHOCLES was far from this misplac'd Elegance, that has not the least shew of Probability in it. He makes *Œdipus* utter broken Words that express nothing but Sorrow: ἰὺ, ἰὺ; αἶ, αἶ; φῦ, φῦ. O! O! Ah! Ah! Alas! Alas! This cannot be call'd speaking, but rather groaning, or crying. † "Alas alas (says he)

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* L'œil morne maintenant, & la tête baissée
Sembloient se conformer à sa triste pensée

La terre s'en émeut, l'air en est infecté;
Le flot qui l'apporta, recule épouvanté.

RACINE.

† Ἰὺ, ἰὺ τὰ πάντ' ἂν ἐξίκοι σαφῆ.
Ὦ φῶς, τελευταῖόν σε προσβλέψαιμι νυῆ.
Αἶ αἶ αἶ αἶ.
φῦ, φῦ, δύστανος ἐγώ· ποῖ γᾶς
φέρομαι τλάμων; πᾶ μοὶ φθογγά
ὦ δαίκων, ἵν' ἐξήλυ;
——— οἴ μοὶ
οἴ μοὶ μαλ' αὖθις· ὦ εἰσέδυμ' ἅμα
κέντρον τε τῶν δ' οἴστρημα, καὶ μνήμη κακῶν —
τί δήποτ' ἐμοὶ βλεπτὸν ἢ
στερκτὸν ἢ προσήγορον
ἔτ' ἔς ἀκουειν ἡδονᾷ. φίλοι;
ἀπαγέτ' ὦ φίλοι, τὸν ὄλεθρον μέγαν,

τὸν κατ.

" he) the Truth now appears too plainly.
" O Light this is the laſt Time I ſhall
" behold thee --- Alas! Alas! wretched
" Man! where am I? Whence comes it
" that my Voice ſo ſuddenly fails me?
" O Fortune whither art thou fled? ---
" Unhappy, wretched Man that I am!
" I feel a raging Anguiſh whilſt I think
" of my Misfortunes --- O Friends, what
" can I now ſee or love, or entertain, or
" hear with Comfort? O Friends imme-
" diately forſake a Wretch, an execrable
" Wretch, abhorr'd of Gods and Men —
" Curs't be the Man that unloos'd my
" Fetters, and ſav'd my Life, in the De-
" ſart where I was expos'd. He did me
" no real Kindneſs. I might then have
" dy'd with leſs Sorrow both to myſelf,
" and to my Friends --- I ſhou'd neither
" have become my Father's Murderer,
" nor my Mother's Huſband. Now I am
" reduc'd to the greateſt Miſery. I have

τὸ κατρατότατον, ἔτι δέ γε καὶ
θεοῖς ἐχθρότατον βροτῶν —

Ὀλοιθ' ὅστις ἦν ὃς ἀγρίας πέδας
ἐπιποδίας μ' ἀπὸ τε φόνου
ἔῤῥυτο κἀνέσωσεν· οὐδὲν εἰς χάριν
πράσσων· τότε γὰρ ἂν θανὼν
οὐκ ἦν φίλοισιν οὐδ' ἐμοὶ τοσύν δ' ἄχος.

Οὔκουν πατρός γ' ἂν φονεὺς
ἦλθον, οὐδὲ νυμφίος
βροτοῖς ἐκλήθην ὧν ἔφυν ἄπο.
νῦν δ' ἄθλιος μὲν εἰμ', ἀνοσίον δ' παῖς
ὁμογενὴς δ' ἀφ' ὧν αὐτος γ' ἔφυν τάλας.

SOPHOC. Oedip.

" polluted my own Parents! I have had
" Children by her that brought me into
" the World!

Thus it is that Nature ſpeaks, when oppreſs't with Grief: nothing can be more remote from the ſparkling Expreſſions of a Wit. SOPHOCLES likewiſe makes *Hercules* and *Philoctetes* expreſs their Sorrow in the ſame lively artleſs Manner.

M. RACINE, who had carefully ſtudy'd the great Models of Antiquity, had form'd the Plan of a *French* Tragedy of *Œdipus* according to the Manner of SOPHOCLES, and the true *Greek* Simplicity, without mixing any impertinent Intrigue of Love in it. Such a Piece might have been very curious, lively, vehement, and affecting. It wou'd not *indeed* be applauded; but it wou'd move an Audience, and make them weep: it wou'd keep them continually attentive: it wou'd inſpire them with the Love of Virtue, and a Deteſtation of Vice: it wou'd ſerve to promote the Obſervance of the beſt Laws. Perſons of the ſtricteſt Piety cou'd not be offended at it. Nothing need be retrench't from it but thoſe falſe Ornaments that are contrary to all Rules.

Our rigorous Rules of Verſification often oblige the beſt Tragick Poets to fill their Verſes with uſeleſs Epithets, for the ſake

ſake of Rhyme. Nay, to one good Line, they ſometimes add another ſilly one that ſpoils it. For inſtance, I'm charm'd when I read theſe Words in CORNEILLE's *Horatij*

——— *he might dy:*

but I cannot bear the next Line that is brought only for the Rhyme;

Or gain, through brave Deſpair, the Victory.

The exceſſive Circumlocutions in our Verſes have nothing in them that is natural. They do not repreſent Men talking together in a ſerious, noble, vehement Manner. The Spectator loſes the greateſt Pleaſure of the Entertainment, when it has not this Air of Probability. I confeſs the Antients allow'd of a * lofty Stile in Tragedy;

An Tragica deſcendit, & ampullatur in arte. HOR. *Ep.*

* *Now according to this natural Growth of Arts, peculiar to* GREECE, *it would neceſſarily happen, that at the Beginning when the Force of Language came to be firſt prov'd, when the admiring World made their firſt Judgment, and eſſay'd their* Taſte *in the Elegancys of this ſort;* the Lofty, *the* Sublime, *the* Aſtoniſhing *and* Amazing *wou'd be the moſt in faſhion, and prefer'd.* Metaphorical *Speech, Multiplicity of Figures, and* high-*ſounding Words wou'd naturally prevail.— But the Taſte of* GREECE *was now poliſhing. A better Judgment was ſoon form'd, when a* DEMOSTHENES *was heard, and had found Succeſs. The People themſelves — came now to reform their*

I Comedy

But ſtill it ought to be a true Imitation of Nature. It may be allow'd to paint in a noble, beautiful Manner: but on all Occaſions Men ought to ſpeak in an eaſy natural Way. A Hero muſt appear moſt ridiculous, if in the greateſt Actions of his Life, he does not ſpeak not only with a noble Force, but ſuch an eaſy *Simplicity* as is directly oppoſite to *Bombaſt*:

HOR. de Ar. Poet. v. 97. *Projecit ampullas & ſeſquipedalia verba*

'Tis enough that the Poet makes AGAMEMNON talk haughtily; ACHILLES, in Anger; ULYSSES, with Wiſdom; and MEDEA, in Fury. But the pompous extravagant way of ranting ſpoils every thing. The greater thoſe Characters are, and the ſtronger thoſe Paſſions which the Poet repreſents, the more neceſſary it is, to draw them with a * noble and vehement Simplicity.

Methinks

Comedy *and familiar Manner, after* Tragedy *and the higher Stile had been brought to its Perfection under the laſt Hand of an* EURIPIDES. *And now in all the principal Works of* Ingenuity *and* Art, *SIMPLICITY and NATURE began chiefly to be ſought: And this was the TASTE which laſted through ſo many Ages, till the Ruin of all Things under an Univerſal Monarchy.*

CHARACT. Vol. III. p. 140, 141.

* *In Poetry and ſtudy'd Proſe, the* aſtoniſhing *Part, of what* commonly *paſſes for* ſublime, *is form'd by the Variety of Figures, the Multiplicity of Metaphors, and by quitting as much as poſſible the natural and eaſy way of Expreſſion*

Methinks our Poets have made the *Romans* talk in a too lofty Strain. For, tho' they thought nobly; they talkt with Moderation. They were indeed a *Kingly People*;

——— *populum latè Regem* VIRG. *Æn.* L. j. ℣. 25.

but ſtill they were as mild in their Intercourſe and Expreſſions, as they were vigorous in conquering thoſe Nations that were jealous of their Power:

Parcere ſubjectis, & debellare ſuperbos. *Æn.* L. vj. ℣. 853.

HORACE has given the ſame Character of them in other Words:

Imperet bellante prior, jacentem
Lenis in hoſtem. *Carm. Secul.* ℣. 51, 2.

The Statelineſs with which AUGUSTUS is made to ſpeak in the Tragedy of *Cinna*, is ſcarce conſiſtent with that modeſt Simplicity which SUETON aſcribes

Expreſſion, for that which is moſt unlike to Humanity, or ordinary Uſe. This the Prince of Criticks aſſures us to have been the Manner of the earlyeſt Poets before the Age of HOMER; *or till ſuch time as this Father-Poet came into Repute, who depos'd that ſpurious Race, and gave riſe to a legitimate and genuine Kind. He retain'd only what was decent of the* figurative *or* metaphorick *Stile, introduc'd the* NATURAL, *and* SIMPLE, *and turn'd his Thoughts toward the real Beauty of Compoſition the* UNITY *of* Deſign, *the* Truth *of* Characters, *and the* juſt IMITATION *of* NATURE *in each Particular.*

CHARACT. Vol. I. p. 242, 3.

to him, in all the Particulars of his Conduct. He ſtill preſerv'd in *Rome* ſo great an Appearance of the antient Liberty of the Republick, that he wou'd not ſuffer the People to call him, LORD. * "Both "by his Aſpect, and his Geſture, (ſays "*Sueton*) he diſcourag'd the unmanly "Flatterys that were addreſs't to him; "and the next Day he ſuppreſs't them "by a moſt ſevere Edict. Nor wou'd "he ever afterwards ſuffer himſelf to be "call'd *Lord*, not even by his Children, "and his other Relations, either in jeſt, "or in earneſt ---- During his Conſul- "ſhip he generally *walk't* abroad; and "at

* Manu, vultuque indecoras adulationes repreſſit, & in ſequenti die graviſſimo corripuit edicto; DOMINUMque ſe poſthac appellari ne a liberis, aut nepotibus, vel ſerio, vel joco paſſus eſt — *In conſulatu* pedibus fere, extra conſulatum ſæpe aſoperta ſella per publicum inceſſit. Promiſcuis ſalutationibus admittebat & plebem — Quoties magiſtratuum Comitijs intereſſet, tribus cum candidatis ſuis circuibat, ſupplicabatque more ſolemni. Ferebat & ipſe ſuffragium in tribu, ut unus e populo — Filiam & neptes ita inſtituit, ut etiam lanificio aſſuefaceret — Habitavit in ædibus modicis Hortenſianis neque latiate, neque cultu conſpicuis; ut in quibus porticus breves eſſent; — & ſine marmore ullo, aut inſigni pavimento conſpicuæ: ac per annos amplius XL. eodem cubiculo hieme & æſtate manſit — Inſtrumenti ejus &c. ſuppellectilis parſimonia apparet etiam nunc: reſidui lectis æquæ mensis, quorum pleraque vix privatæ elegantiæ ſint — Cœnam tribus ferculis, aut cum abundantiſſime, ſenis præbebat; ut non nimis ſumptu, ita ſumma comitate — Veſte non temerè alia quàm domeſtica uſus eſt ab uxore — confecta — Cibi minimi erat atque vulgaris ferè ——

SUET. *Vita* AUG.

" at other times he was often carry'd in
" a close Chair. He allow'd the com-
" mon People as well as others to con-
" verse with him ---- When he assisted
" at the Election of Magistrates, he went
" round the Tribes with his Candidates;
" and sollicited for them in the usual
" Form: And he himself voted in his
" Tribe, as one of the People ---- He
" so educated his Daughter and Grand-
" daughters, that they were accustom'd
" even to spinning of Wool ---- He dwelt
" in the ordinary *Hortensian* Buildings,
" which are not conspicuous either for
" Spaciousness, or Ornament: the Por-
" tico's being but short ---- and not a-
" dorn'd with Marble or costly Pave-
" ments. He lodg'd in the same Chamber
" both in Summer and Winter, for up-
" wards of forty Years ---- The Plain-
" ness of his Furniture appears from some
" of his Beds and Tables, still remain-
" ing; most of which are scarce com-
" monly handsome ---- He supt on three
" Dishes, or (on extraordinary Occasions)
" upon six at most: and then his Enter-
" tainments were not sumptuous, but al-
" ways frank ---- He seldom wore any
" other Cloaths than were manufactur'd
" by his Wife ---- His Diet was sparing;
" and generally plain ----

Pomp

Pomp and Bombaſt are more ſutable to the Pride of a *Perſian* Monarch than to the *Civility* that was peculiar to the *Romans*. Notwithſtanding the Severity of TIBERIUS, and the ſervile Flattery into which they fell in his Days, and under his Succeſſors; PLINY tells us that TRAJAN liv'd ſtill like a *good ſociable* Citizen, with an amiable Familiarity. This Emperor's Anſwers are ſhort, exact, and void of all Pomp. The *Baſſo relievo* of his antient Pillar at *Rome* repreſents him always in the moſt modeſt Poſture; even when he is at the Head of his Legions. Every thing we read in LIVY, PLUTARCH, TULLY, or SUETON, repreſent the *Romans* as a People that were haughty in their Sentiments; but very plain, natural and modeſt *in their* Language. They did not in *the leaſt* reſemble the ſtiff bluſtering Heroes in our Romances. A great Man does not declaim like an Actor. In Converſation he ſpeaks in ſtrong and proper Terms: he ſays nothing that is mean; nor any thing that is pompous and affected:

HOR. *de Ar. Poet.* ℣. 227 ... *Ne quicunque Deus, quicunque adhibebitur Heros,*
Regali conſpectus in auro nuper & oſtro,
Migret in obſcuras humili ſermone tabernas;
Aut, dum vitat humum, nubes & inania capta.

The

The Nobleneſs of the Tragick Stile ſhou'd not hinder even Heroes from ſpeaking with Simplicity, according to the Nature of the Things they talk of.

Et tragicus plerumque dolet ſermone pedeſtri.

§. VII. COMEDY is inferiour to Tragedy; and deſcribes the Manners of Men in a private Condition: therefore it requires a more familiar Strain. But ſome Men ſhow a haughty Temper in the loweſt Circumſtances, as well as in the higheſt.

Iratuſque Chremes *tumido delitigat ore.* HOR. *de Ar. Poet.* ℣. 94.

I confeſs that I think the Strokes of Pleaſantry in ARISTOPHANES are very low; and reſemble the modern *Farce*, which is purpoſely deſign'd to amuſe and gratify the Mob. What can be more ridiculous than his Deſcription of a *Perſian* King travelling with Forty thouſand Men, to a golden Mountain, merely to ſatisfy the Infirmitys of Nature?

There's a great Reſpect due to Antiquity; But the Antients themſelves allow us to judge freely of their Works. HORACE teaches me how to judge of PLAUTUS:

At noſtri proavi Plautinos & numeros, & Ibid.
Laudavere ſales; nimium patienter utrumque, ℣. 270---

Ne

Ne dicam ſtultè, mirati: ſi modo ego, & vos:
Scimus inurbanum lepido ſeponere dicto.

Cou'd it be the low Humour of PLAUTUS that CÆSAR meant by the *vis comica*, that he wiſh't TERENCE to have had? MENANDER had given this latter Poet a juſt and delicate Taſte. SCIPIO and LÆLIUS, TERENCE's Friends, nicely diſtinguiſh't in his Favour, between that Humour which HORACE calls *Lepidum*: and what is *Inurbanum*. That Comic Poet has an inimitable Simplicity that charms and moves us by the bare recital of a very common Incident.

TER. Andr. Act. j. Sc. 1.
Sic cogitabam; hic parvæ conſuetudinis
Cauſa, mortem hujus tam fert familiariter:
Quid ſi amaſſet? Quid mihi hic faciet patri? —
Effertur. Imus, &c.

Nothing can be more exactly manag'd; ſo as not to overdo any Character. What follows is tender:

Ibid. *— at at, hoc illud eſt,*
Hinc illæ lachrymæ; hæc illa eſt miſericordia.

Here is another Paſſage in which Paſſion alone ſpeaks:

Ibid. Sc. V.
Mentor eſſem? O Myſis, Myſis, etiam nunc mihi
Scripta illa dicta ſunt in animo, Chryſidis

De

De Glycerio. *Jam ferme marieris me vocat;*
Accessi: vos semotæ: nos soli: incipit:
Mi Pamphile, *hujus formam atque ætatem vides;*
Quod ego te per hanc dextram oro, & ingenium (tuum,
Per tuum fidem, perque hujus solitudinem
Te obtestor ——————
Te isti virum do, amicum, tutorem, patrem:
Hanc mi in manum dat: mors continuò ipsam (occupat,
Accepi, acceptam servabo ——————

Whatever Wit cou'd add to theſe ſimple moving Expreſſions cou'd only weaken them. But here are ſome others that riſe into real Tranſport.

Neque Virgo est usquam, neque ego, qui illam e Ter. Eun. Act. ij. Sc. 3.
conspectu amisi meo.
Ubi quæram? ubi investigem? quem percontem? quam insistam viam?
Incertus sum: una hæc spes est: ubi, ubi est diu celari non potest.

Paſſion ſpeaks here again in the ſame lively Manner:

—————— *ego-ne quid nolim?* *Ibid.* Act. j. Sc. 2.
Cum milite isto præsens, absens ut fies ——

Can one wiſh for more ſimple or more lively Scenes?

It

It muſt be own'd that MOLIERE is a great Comic Poet. I'll even venture to ſay that he has enter'd farther into ſome particular Characters than TERENCE; and has handled a greater Variety of Subjects. With very maſterly Touches he has drawn and expos'd almoſt every thing that is diſorderly, and ridiculous. TERENCE only deſcribes covetous and ſuſpicious Fathers; laviſh profligate Youths; impudent greedy Curtiſans; mean, fawning Paraſites; and cheating wicked Slaves. No doubt theſe Characters deſerv'd to be handled agreeably to the Manners of the *Greeks* and *Romans*. Beſides, we have but ſix Plays of this great Author. *But* MOLIERE has open'd an unbeaten Tract. I own again, that he's a fine Writer. But may I not ſpeak of *his Faults* with Freedom? He oftimes expreſſes a good Thought, very ill. He uſes ſtrain'd and unnatural Expreſſions. TERENCE with the moſt elegant Simplicity, ſays in four Words, what our Poet expreſſes in a Variety of Metaphors that are little better than Fuſtian. I like his Proſe much better than his Poetry. For inſtance, the MISER has fewer Faults than his Plays that are in Verſe. 'Tis true the *French* Verſification crampt his Thoughts. We find likewiſe that he has ſucceeded better in the Poetry of his *Amphitryon*,

Amphitryon, where he took the liberty to make irregular Verſes, than in his other Plays. But in general he does not ſeem to me, even in his Proſe, to ſpeak with Simplicity enough to expreſs all the Paſſions. Beſides, he has ſtrain'd ſome Characters. By this Freedom he deſign'd to pleaſe the Pit; to hit the Taſte of the meaneſt Spectators; and to render the Ridicule of ſuch Characters the more ſenſible. But tho' a Poet ought to deſcribe the higheſt Degree of every Paſſion, by its moſt diſtinguiſhing Marks, the better to ſhew its Deformity and Extravagance; yet there's no Occaſion to conſtrain Nature, and to go beyond all Probability. Thus, notwithſtanding the Example of PLAUTUS, who ſays, *cedo tertiam*; I aſſert againſt MOLIERE, that a Miſer in his right Wits will never deſire to look into the *third Hand* of a Man he ſuſpects of having robb'd him.

Another Fault of MOLIERE (which ſome witty People forgive, tho' I cannot pardon it,) is that he has given Vice an agreeable Turn; and a ſhocking ridiculous Auſterity to Virtue. I know his Admirers will pretend that he has done Juſtice and Honour to true Probity; and only expos'd moroſe Virtue and a deteſtable Hypocriſy. But without entering into a long Diſpute on this Point, I maintain

tain that PLATO and the other antient Legiſlators wou'd never have ſuffer'd ſuch jeſting upon virtuous Characters, in their Republicks.

In fine, I cannot help thinking with M. BOILEAU, that MOLIERE who deſcribes the Manners of his Country with ſo much Beauty and Force, *falls* too low when he imitates the low Humour of the *Italian* Comedys.

* *In* Scapin's *Sack I loſe the* Miſanthrope.

§. VIII. IT were to be wiſh't, methinks, for the Honour of the ACADEMY, that they wou'd procure us a Treatiſe on HISTORY. There are but few Hiſtorians free from groſs Faults. And yet Hiſtory is of great † Importance. It points out great Examples to us: it makes the Vices of bad Men ſerve for Inſtruction to the good: it diſentangles the Origin of Nations; and ſhews by what means People paſs't from one Form of Government to another.

A good

* Dans ce Sac ridicule, où *Scapin* s'enveloppe,
Je ne reconnois plus l'Auteur du *Miſanthrope*,
BOIL. *Art Poëtique*, Chant iij.

† Hiſtoria verò teſtis temporum, Lux veritatis, vita memoriæ, magiſtra vitæ, nuncia vetuſtatis ——
CIC. *de Orat. lib.* ij. §. 9.

A good Hiſtorian is not * partial to any Age, or Nation. Tho' he love's his Country, he never flatters it. A *French* Hiſtorian ſhou'd ſhew himſelf neutral between *England*, and *France*. He ought to praiſe TALBOT, as freely as GUESCLIN; and do as much Juſtice to the *Prince of* WALES's warlike Genius, as to the Wiſdom of CHARLES the Vth. He equally avoids Panegyrick, and Satyr: and deſerves Credit no farther than he confines himſelf to relate both what is good, and what is bad; without Flattery, or Malice. He omit's no Incident that ſerves to deſcribe the chief Perſons he ſpeaks of; and to diſcover the true Cauſes of Events. But he avoids all thoſe curious Diſquiſitions that tend only to diſplay the Author's Knowledge. He ſhews his critical Skill only in relating thoſe Facts as doubtful, which really are ſo; and in leaving them to the Reader's Judgment, after giving him the beſt Information he cou'd. He who has rather a Talent for Learning, and Criticiſm, than a Genius for Hiſtory, will not bate his Reader the leaſt Date, or any Incident however dry and impertinent; not even the moſt uſe-

* Nam quis neſcit, primam eſſe hiſtoriæ legem, ne quid falſi dicere audeat? deindè, ne quid veri non audeat? neque ſuſpicio gratiæ ſit in ſcribendo? neque ſimultatis? CIC. *de Orat. lib.* ij. §. 15.

leſs Circumſtance. He follows his own Humour, without regarding the publick Taſte. He wou'd have every-body as fond as he is of thoſe Trifles that employ his inſatiable Curioſity. On the contrary, a cautious diſcreet Hiſtorian drops all inſignificant Facts that give the Reader no Light into any important Point. By leaving out theſe uſeleſs Incidents, you take nothing from the Hiſtory: for, they only interrupt and lengthen it; and make it a Collection of hiſtorical Scraps, without any Thread of lively Narration. Such a ſcrupulous Exactneſs ſhou'd be left to Compilers. The main Point is to give the Reader an early View of important Things; to ſhew him their Connection; and to lead him on ſpeedily to the unravelling of the whole. Herein Hiſtory ought ſomewhat to reſemble an Epic Poem:

Hor. de Ar. Poet. ℣. 148... *Semper ad eventum feſtinat, & in medias res*
Non ſecus ac notas, auditorem rapit: & quæ
Deſperat tractata, niteſcere poſſe, reliquit.

There are many general Facts that only inform us of barren Dates, and of Names which are not worth remembring. I am not acquainted with a Man's Character, merely by knowing his Name. I wou'd rather read ſuch an Hiſtorian as FROISSARD who is not very exact and judicious, and miſtakes Names, but

gives

gives a plain natural Account of Things, than thoſe Hiſtorians who tell me that CHARLEMAGNE held his Parliament at *Ingelheim*; that then he went to fight the *Saxons*; and return'd to *Aix-la-Chapelle*. This teaches me nothing that is uſeful. Facts related without Circumſtances, are like a Body ſtript of its Fleſh: they make only the *Skeleton* of a Hiſtory.

The chief Perfection of a Hiſtory conſiſts in the Order, and Diſpoſal of its Parts. To attain to this beautiful Order the Hiſtorian muſt have one clear and comprehenſive View of his whole Subject. He ſhou'd try to place it in various Lights, till he find out its trueſt Point of View. He muſt ſhew its Unity; and draw, as it were from one Source, all the chief Events that depend upon it. By this Method he inſtructs his Readers in the moſt uſeful Things; and gives them the Pleaſure of fore-ſeeing the Sequel of Events. He engages their Attention: He ſet's before their Eyes a Scheme of the moſt important Affairs, in every Period of Time: he points out to them what is moſt likely to reſult from it: he makes them argue, without arguing himſelf: he ſpares them many Repetitions: he never lets them grow weary. The Connection he gives to various Facts makes the whole Narra-

tion be eaſily remember'd. I muſt here again apply to Hiſtory, a Paſſage of HORACE which relates to an Epic Poem:

De Ar. Poet. ℣. 42. *ORDINIS hæc virtus erit, & Venus, aut ego (fallor;*
Ut jam nunc dicat, jam nunc debentia dici
Pleraque differat, & præſens in tempus omittat:

A dry heavy Annaliſt knows no other Order but that of Chronology. He repeats a Fact every time he has Occaſion to mention any thing that depends on it. He dares neither ſet forward, nor poſtpone, any particular Narration. But an Hiſtorian that has a true Genius, out of twenty Places, chuſes that in *which* a Fact may be moſt commodiouſly ſet, ſo as to give a Light to all the reſt. Oftimes a Fact mention'd long *before* the Order of Time it happen'd in, clear's up all the Train of Events that pav'd the Way to it. Sometimes another Incident will appear in its full Light, by being poſtpon'd: for then it is introduc'd more appoſitely, as the Occaſion of other Events. CICERO compares this juſt Order to the Care that a Perſon of a good Taſte takes to * place fine Pictures in an advantageous Light. Thus a judicious Reader has the Pleaſure of continually

* Videtur quinquam fabulas bene pictas collocare in bono lumine. CIC. *de claris Orat.* §. 7

for-

fore-seeing somewhat of the Sequel, without Confusion; he observes always one Event rising out of another, and longs to see the winding-up of the whole; which is artfully conceal'd from him, to hasten him on to it with the greater Impatience. When he has perus'd the whole History, he looks back like a curious Traveller, who having got to the Top of a Mountain, observes all around him, and takes a Delight in viewing from this Situation, the Way he came; and all the pleasant Places through which he pass't.

A well-chosen Circumstance, a Saying well related, or a Particularity of Behaviour that points out a Man's Genius or Humour, is a delicate masterly Stroke in History: for it paints the Person to the life, and set's him before your Eyes. PLUTARCH and SUETON have done this to perfection. We observe the same with Pleasure in Cardinal D'OSSAT. When you read his History, you fancy that you see CLEMENT the VIIIth speaking to him sometimes with Openness of Heart: and sometimes with great Reserve.

An Historian ought to retrench many superfluous Epithets, and other such Ornaments of Discourse. This will make his History more concise, more lively, more simple, and more agreeable. In his

Narration he ought to interweave the most solid Notions of Virtue, without moralizing. He shou'd avoid sententious Remarks with the utmost Care. His History will be sufficiently adorn'd, if he relate Things in a just Order, and a clear, proper, concise, noble Stile. † CICERO says, "*There is nothing more agreeable* "*in History than an easy noble Concise-* "*ness.*" Indeed 'tis a Disadvantage to History to be embellish't. Nothing cou'd be more worthy of TULLY than this Remark upon CÆSAR's *Commentarys.* ‡ "We have an excellent Account of his "Transactions in some *Commentarys* he "wrote; which are naked, correct, and "beautiful, being stript of all the Or- "naments of Stile. But while he seem'd "only to furnish others with *Materials* "for writing a History, perhaps he gra- "tify'd some injudicious Persons, who "might endeavour to embellish them: "but he discourag'd all wise Men from "writing on the same Subject." A Wit despises

* Nihil est in Historia, pura & illustri brevitate dulcius. *De claris Orat.* §. 75.

† Commentarios quosdam scripsit rerum suarum, valde quidem probandos. *Nudi* enim sunt, recti, & venusti, omni ornatu orationis tamquam veste detracta. Sed dum voluit alios habere parata unde sumerent, qui vellent scribere Historiam, *Ineptis* gratum fortasse fecit, qui volunt illa calamistris inurere; sanos quidem homines a scribendo deterruit. *Ibid.*

deſpiſes a *naked* Hiſtory, as imperfect; he wou'd have it *cloath'd* trim'd up and adorn'd with Embroidery. The Want of theſe Ornaments is what weak People reckon a Fault. But a judicious Perſon, who has a delicate Taſte, deſpair's of being able to add any real Beauty to this noble, majeſtick Simplicity.

The moſt neceſſary, and moſt uncommon Accompliſhment in an Hiſtorian is to know exactly the Form of Government, in every Age, and the ſucceſſive Manners of the Nation whoſe Hiſtory he writes. A Painter that knows not what the *Italians* call, *il coſtumè*, can draw nothing exactly. The Painters of the School of *Lombardy* have fail'd in this Particular; tho' in other Reſpects they have repreſented Nature to the Life. They have drawn the *Jewiſh* High-prieſt, like a Pope; and the antient *Greeks*, like the People of *Lombardy*. Nothing cou'd be more falſe, or more ſhocking than to paint the *French* in HENRY the Second's Time, with Periwigs and Cravats; or to draw thoſe of the preſent Age with Beards and Ruffs. The Manners of each Nation are very different from other People's. And the ſame Nation often change's its own Cuſtoms. During the Infancy of CYRUS the *Perſian* Manners were as ſimple, as thoſe of the *Medes* were effe-

minate and luxurious. But afterwards the *Persians* fell into the same Softness and Variety. An Historian wou'd shew himself grossly ignorant if he represented the Table of CURIUS or FABRICIUS, like that of ABICIUS, or LUCULLUS. We shou'd laugh at an Historian that shou'd speak of the Magnificence of NUMA's Court, or of the *Lacedemonian* Kings. He ought to describe the powerful and happy Poverty of the antient *Romans*:

VIRG. *An.* L. VI. *v.* 843. ——— *parvoque potentem.*

He ought not to forget how simple and plain the *Greeks* were in ALEXANDER's Time, in comparison of the *Asiaticks*; as appears from * CARIDEMUS' Speech to DARIUS. The very plain House in which AUGUSTUS liv'd forty Years, must not be represented like the golden Palace that NERO built soon after.

* *Quint. Curt.*

Roma domus fiet: Veios migrate Quirites,
Si non & Veios occupat ista domus.

Our own Nation must not be describ'd as if it had been always the same; for it has chang'd continually. An Historian that shou'd draw CLOVIS amidst a polite, genteel, magnificent Court, wou'd be little the better for relating particular

Facts

Facts aright; seeing he wou'd be mistaken in the chief Point concerning the Manners of the whole Nation. The *Franks* were then only a wild wandring Band, almost without Laws, and Order; who liv'd only by Inroads, and Rapine. The *Gauls* whom the *Romans* civiliz'd, must not be confounded with the *Franks*. Some Rays of dawning Politeness shou'd appear in the Days of CHARLEMAGNE, and immediately vanish again. The sudden Fall of his Family plung'd *Europe* into a frightful State of Ignorance. S. LOUIS was a Prodigy of Virtue and Prudence in such a degenerate Age. We are scarce got out of that tedious Night. the Revival of Literature and Arts began in *Italy*: and they came into *France* very late. An Affectation of Wit, and false Delicacy hinder'd their Progress.

The Changes that happen in the Form of a Nation's Government ought to be carefully observ'd by an Historian. For instance, in *France* we had at first *Salique* Lands distinguish't from other Estates, and allotted to the military Part of the Nation. He ought never to confound the *Beneficiary* Earldoms of CHARLEMAGNE's Time, which were only personal Offices, with the *Hereditary* Earldoms, which, under his Successors, became Settlements in Familys. He shou'd

distinguish

diſtinguiſh the Parliaments founded by the ſecond Royal Line, (which were Aſſemblys of the Nation) from the ſeveral Parliaments that the Kings of the third Line eſtabliſh'd in the diſtinct Provinces of the Kingdom, for determining private Law-Suits. He ought to know the Origin of Fiefs; the Service of Feudataryes; the Infranchiſement of Bond-men; the Increaſe of Corporations; the Erection of the * *Third-State*; the Introduction of Clerks Practitioners to be Counſellors to the Nobles, who were little acquainted with the Laws; and the Eſtabliſhment of Troops in the King's Pay, to prevent the Incurſions of the *Engliſh*, who had ſettled themſelves in the Heart of the Kingdom. The Manners and State of the whole Nation have chang'd in every Age. Without going further back the Alteration of our Manners ſince HENRY the IVth is incredible. 'Tis far more important to obſerve theſe Changes of a whole Nation, than barely to relate particular Facts.

If a judicious Perſon ſet himſelf to lay down Rules for writing Hiſtory, he might join Examples to Precepts. He might give his Judgment of the Hiſtorians of all Ages; and might obſerve that a compleat Hiſtorian is perhaps more uncommon than a great Poet.

HERO-

* Du *Tiers-Etat*.

HERODOTUS, who is call'd the Father of History, relates Things exactly well. There is a Beauty in the very Variety of his Subjects. But his Work is rather a Collection of the various Accounts of the different Countrys, than a History that has Unity of Parts, and a true Order.

XENOPHON only wrote a Journal of his Retreat with his ten thousand *Grecians* from *Papalagonia*. Every thing in it is distinct, and exact; but uniform. His *Cyropædia* is rather a Philosophical Romance, (as TULLY believ'd,) than a true History.

POLYBIUS is well-skill'd in Politicks, and the Art of War: but he reason's too much; tho' he reason's justly. He exceeds the Bounds of a mere Historian. His Work is a kind of political Anatomy. He unfolds every Event, as contain'd in its Cause: and shews as it were by mechanical Laws, that such a People must necessarily overcome another People: and that such a Peace made between *Rome*, and *Carthage*, cou'd not possibly last.

THUCYDIDES and TITUS LIVIUS have many fine Harangues: but they seem to have been compos'd by themselves; and not to be real Speeches. One can scarce believe that they copy'd them from the Records of that Time. LIVY did

not

not understand the military Affairs of his Age so well as POLYBIUS.

SALLUST wrote with a peculiar Beauty and Nobleness: but he inlarges too much in describing the Manners and Characters of Persons in two very short Historys.

TACITUS shews abundance of *Skill*, and a thorow Knowledge of the most corrupted Hearts. But he too much affects a mysterious Conciseness. He's too *full* of poetical Turns in his Descriptions. He's too penetrating: he is too refin'd in his Conjectures. He ascribes that to the subtlest Policy, which really arose from Mistake, Caprice, or unaccountable Humour. The greatest Events often flow from the meanest Causes. It was Weakness, Custom, false Shame, *Disgust*, or the Advice of a Freed-Man, that determin'd an Affair; whilst TACITUS endeavour'd to find out the most refin'd Policy in the Emperor's Councils. Most People are moderate and superficial in the pursuit of Evil, as well as of Good. *Tiberius*, one of the vilest Men that ever liv'd, was more influenc'd by his Fears, than by any settled Scheme of acting.

We read D'AVILA with Pleasure; but, he speaks as if he had been admitted into the most secret Councils. One Man cou'd never have been intrusted by all

the

the contending Partys. Besides every Person must have some Secret that he wou'd not communicate to the Historian. One can know but a Part of the Truth: And he who pretends to inform me of what I see he cou'd not know, inclines me to suspect even those Facts he might know.

Such a Criticism upon antient and modern Historians, wou'd be very useful, and very agreeable; without offending any living Author.

§. IX. AGAINST what I have propos'd, it will probably be objected that the ACADEMY will never adopt these several Treatises as its own; without first examining them. Now 'tis not likely that an Author who has bestow'd the utmost Pains on a Work, will submit it intirely to the Correction of a numerous Assembly; in which the Opinions of the several Members will perhaps be very different. Therefore 'tis not to be suppos'd that the *Academy* will adopt such a Work.

My Answer is short. I suppose that the *Academy* will not adopt it; but only employ particular Persons in such an Undertaking. Each of these might consult the Academy at their Assemblys. For example, the Author of a *Rhetorick* might propose to them his Doubts, concerning

cerning Eloquence. The Members will give him their Thoughts on this Subject: And their Opinions may happen to be divided. But the Author might make what Uſe of them he ſhou'd judge proper, without conſtraining himſelf.

The Diſputes that ſhou'd ariſe in theſe Aſſemblys upon ſuch Queſtions might be recorded in a ſort of Journal, that the Secretary ſhou'd compoſe without Partiality. This Journal wou'd contain ſhort Diſſertations that might help to improve Criticiſm, and a good Taſte. Such Employment wou'd oblige the Gentlemen of the *Academy* to attend its Aſſemblys punctually. The Reputation and Advantage of it wou'd ſpread over all *Europe*.

§. X. 'Tis true the *Academy* wou'd frequently happen to be divided upon theſe Queſtions. The Eſteem that ſome have for the *Antients*; and others, for the *Moderns*, might hinder them from agreeing in their Judgments. But I apprehend no ill Effects from a Conteſt ſo calm, ſo polite, and ſo moderate as that wou'd prove. For in this Caſe, Everyone might freely follow his own Taſte, and his own Notions. Such an Emulation might improve Learning. May I preſume here to offer my Thoughts on the Subject?

1. I begin with wishing that the *Moderns* might surpass the Antients. I wou'd rejoyce to see in our Age, and our Nation, more vehement Orators than DEMOSTHENES, and sublimer Poets than HOMER. The World, instead of losing, wou'd certainly gain much by it. The Antients wou'd not be less valuable than they have always been; and the Moderns wou'd add a new Ornament to human Nature. The Antients must still retain the Glory of having begun, and shewn the way to others; and of furnishing them with the Means to excel themselves.

2. It wou'd be very foolish to judge of any Work by its Date.

——— *&, nisi quæ terris semota, suisque* Hor. Ep. L. II.
Temporibus defuncta videt, fastidit, & odit. Ep. 1.

Si, quia Græcorum sunt antiquissima quæque ℣. 28.
Scripta, vel optima ———

Scire velim chartis pretium quotus arroget annus. ℣. 35.

Qui redit ad fastos, & virtutem æstimat annis: ℣. 48---
Miraturque nihil, nisi quod Libitina sacravit.

Si Veteres ita miratur, laudatque Poetas, ℣. 64---
Ut nihil anteferat, nihil illis comparet, errat.

Quod si tam Græcis novitas invisa fuisset ℣. 90---
Quam nobis; quid nunc esset vetus? aut quid (*haberet*
Quod legeret, tereretque viritim publicus usus?

If

If VIRGIL had not dar'd to tread in HOMER's Steps; if HORACE had not hop'd to come near PINDAR; what excellent Works muſt we have loſt? HOMER and PINDAR themſelves did not attain to this high Perfection at one Step. No doubt they had the Advantage of other Poets who had ſmooth'd the Way for them; and whom they excell'd at length. Why may not our modern Poets have the ſame Hope? How much Glory did HORACE promiſe himſelf?

Carm. Lib. III. Od. xxv. ℣. 7. — *Dicam inſigne recens, adhuc*
℣. 17--- *Indictum ore alio* ———
Nil parvum, aut humili modo,
Nil mortale loquar ———

Ibid. Od. xxx. ℣. 1. — *Exegi monumentum ære perennius.*
℣. 6--- *Non omnis moriar; multaque pars mei*
Vitabit Libitinam: uſque ego poſterâ
Creſcam laude recens: ———
℣. 14--- ——————— *ſume Superbiam*
Quæſitam meritis, & mihi Delphicâ
Lauro cinge volens, Melpomene, *comam.*

Why may we not likewiſe allow MALHERBE to ſay

Liv. III. Od. xj. ℣. 141. *Apollon à portes ouvertes* ———

3. I own the Emulation of the Moderns would be dangerous if it made them deſpiſe

deſpiſe the Antients and neglect to ſtudy them. The true way to excel them is to improve by every thing that is valuable in them; and endeavour (according to their Notions) to imitate beautiful Nature more cloſely than they did. I ſhou'd readily ſay to thoſe Authors of the preſent Age whom I eſteem and honour moſt

——— *vos exemplaria Græca* HOR. *de Ar. Poet.* ℣. 268.
Nocturnâ verſate manu, verſate diurnâ.

If ever you ſhou'd happen to excel the Antients, 'tis to themſelves you muſt owe the Glory of overcoming them.

4. A prudent modeſt Author ought to diſtruſt himſelf, and the Praiſes he receives from his moſt valuable Friends. Self-love will naturally biaſs him a little; and Friendſhip will incline them to expreſs too great an Admiration of his Talents. What muſt he do then, if ſome Friend being charm'd with his Writings ſhou'd ſay to him,

Neſcio quid majus naſcitur ——— ? PROPER. Lib. II. Eleg. ult.

He ſhou'd not for ſuch a Compliment, be leſs tempted to imitate the Modeſty of the great and wiſe VIRGIL; who, when he was dying, wou'd have burnt his ÆNEID, which has been the Inſtruction and Delight of all Ages. No-

one that has a clear View of a great and perfect Work, as that Poet had, can flatter himſelf ſo far as to think he has attain'd to it. Nothing comes intirely up to his Idea; nor ſatisfy's his Delicacy. Whoever therefore has a Notion of what is truly perfect, perceives at the ſame time that he has not equal'd it. *And he* who fancy's he has attain'd to it, has not ſuch a diſtinct Idea of it as he imagines. He muſt have a ſcanty Genius, and a weak vain Mind, who is intirely pleas'd with himſelf and his Performances. The Author who is thus pleas'd with himſelf, is generally pleas'd alone.

Hor. de Ar. Poet. ℣. 444. *Quin ſine rivali, teque, & tua ſolus amares!*

Such an Author may have ſome uncommon Talents: but he muſt be *Maſter* of more Imagination, than Judgment, and ſound Criticiſm. On the contrary a Poet that wou'd equal the Antients muſt ſhew a Judgment ſuperiour to the moſt lively, and fruitful Imagination. An Author ſhou'd be Proof againſt all the Praiſes his Friends can give him: he ſhou'd often reviſe and correct what has been already applauded; and remember this Rule,

Ibid. ℣. 388. ——— *nonumque prematur in annum.*

5. I'm extremely glad to ſee any Author that ſtrives to out-do the Antients;

tho' he ſhou'd never be able even to equal them. The Publick ought to encourage him, and commend his Endeavours: they ſhou'd hope that he may ſtill riſe higher in his next Attempt; and they ſhou'd admire whatever he has already done that comes near the antient Models.

——————— *feliciter audet.*

I wou'd have all the Sons of *Parnaſſus* praiſe him:

——————— *proxima Phœbi* VIRG. *Ecl.* vij.
Verſibus ille facit. ——— ℣. 22---

Paſtores, hederâ creſcentem ornate Poetam. ℣. 25.

An Author is the more to be eſteem'd for ſhewing a Diffidence of himſelf, in conſulting others about any Piece he is ſtill willing to correct.

Imò hæc, quæ Varo *necdum perfecta canebat.* *Ecl.* ix. ℣. 26.

I admire an Author who apply's to himſelf this beautiful Paſſage;

Nam neque adhuc Varo *videor, nec dicere* Cinnâ *Ibid.*
Digna: ſed argutos inter ſtrepere anſer olores. ℣. 35---

Then I wou'd have all Partys unite to praiſe him:

Utque viro Phœbi *chorus aſſurrexerit omnis.* *Ecl.* vj. ℣. 66.

If ſuch an Author be ſtill diſſatisfy'd with himſelf, while the Publick is highly pleas'd with him; his Taſte and Genius are far above the very Work for which he's admir'd.

6. I am not afraid to ſay that the moſt excellent of the Antients have ſome Faults. Human Nature has never permitted any-one to arrive at intire Perfection. If I were oblig'd to judge of the Antients according to my own Notions only, I ſhou'd be very cautious in cenſuring them. They have this great Advantage; that while we criticiſe their Works, we walk as it were in the Dark; becauſe of our not having a thorow Knowledge of their Manners, their Language, their Taſte, and their Notions. If we had been their Contemporarys, perhaps we ſhou'd have cenſur'd them more freely. But I ſpeak of the Antients upon the Authority of the Antients themſelves. HORACE that penetrating Critick, who was ſo much charm'd with HOMER, will vouch for me when I venture to affirm that this great Poet, in his long Work ſometimes nodded a-little.

De Ar. Poet. ——— *quandoque bonus dormitat* Homerus.
V. 359 ... *Verùm opere in longo fas eſt obrepere ſomnum.*

Shall we then through a manifeſt Preposſeſſion aſcribe more to Antiquity, than the

the Antients require; and condemn Horace by asserting, (against the plainest Evidence of Fact,) that there's the same Force and Beauty in every Part of Homer's Works.

7. If I may be allow'd to offer my Thoughts on this Point, with all due deference to better Judges; I must own that there are many Defects to be seen in the most excellent of the Antients. For instance, I cannot relish the *Chorus* in their Tragedys: they interrupt the true Action: they have not an exact Shew of Probability; because some Scenes ought not to have a Number of acting Spectators. The Discourses of the *Chorus* are often general and insipid. I'm apt to suspect that these Interludes were introduc'd before Tragedy was brought to any Perfection.

Farther, I find in the Antients many Strokes of Pleasantry that are not very delicate. Cicero, the great Cicero himself has several very poor Quibbles.

I cannot see Horace's Genius in this low Piece of Satyr,

Proscripti regis Rupili *pus atque venenum.* — *Satyr.* L. I. S. vij. *V.* 1.

We shou'd be apt to gape at reading it, if we did not know its Author.

When I read this admirable Ode of the ſame Poet,

Car. L. IV. Od. iv. *Qualem miniſtrum fulminis alitem* ——

℣. 1. I'm always ſorry to find theſe Words in it,

℣. 18--- —— *quibus*
Mos unde deductus per omne
Tempus Amazonid ſecuri
Dextras obarmet, quærere diſtuli;
Nec ſcire fas eſt omnia.

Take away this Paſſage; and the Ode is compleat and perfect. If it be ſaid that HORACE deſign'd to imitate PINDAR in this ſort of *Parentheſis*, which is agreeable to the Tranſport of an *Ode*; I will not diſpute that: but I am not ſo fond of Imitation as to reliſh this flat and ſuperfluous Parentheſis. We *allow of* a noble Diſorder that flows from Tranſport, and a conceal'd Art: but we cannot approve of an Excurſion to make a curious Remark on a frivolous Subject; it flattens the whole Ode.

Again, CICERO's Reproaches againſt MARK ANTONY ſeem to me unbecoming the Nobleneſs and Excellence of his Orations. His famous Letter to LUCCEIUS is full of the moſt groſs and ridiculous Vanity. We find almoſt as much in the Epiſtles of PLINY the

younger.

younger. The Antients fall often into an Affectation in their Stile that is somewhat like what we now call *Pedantry*. Perhaps for want of some Notions, that we have from Religion and natural Philosophy, they too much admir'd several Things that we value very little.

8. The wisest Antients perhaps hop'd (as the Moderns do now) that they shou'd surpass the Models that they had to copy after. For example; why might not VIRGIL have hop'd, by the ‖ Descent ‖ of ÆNEAS into Hell, to out-do HOMER's Review of the Ghosts in the Country of the *Cimmerians*? 'Tis very probable that VIRGIL, notwithstanding his Modesty, took pleasure in handling a new Topick, (in the IVth Book of his *Æneid*) that HOMER had not touch't on. Lib. vi.

9. I confess that the Antients have a great Disadvantage in the Grossness both of their Religion, and their Philosophy. In HOMER's Time, their Religion was only a frightful Collection of Fables as ridiculous as the Tales of *Fairys*. Their Philosophy was intirely vain and superstitious. Before SOCRATES their Morality was extremely defective; tho' their Legislators had given excellent Rules for Government. We must even acknowledge that PLATO makes SOCRATES

argue very weakly upon the Immortality of the Soul. That fine Paſſage of VIRGIL.

Geor. ij. ℣. 490. *Felix qui potuit rerum cognoſcere cauſas,*

in effect place's all the Happineſs of Wiſe Men in freeing themſelves from the Dread of Preſages, and of Hell. This Poet promiſe's no other Reward in the next Life to the pureſt and moſt heroick Virtue, but the Pleaſure of ſporting on the Graſs; or fighting on the Sand; or dancing, and ſinging Verſes; or driving Chariots; or having Horſes and Armour. And even theſe Men, and the Shows that amus'd them, were only vain Shadows: Yet theſe Shadows long'd impatiently to enter again into Bodys, that they might begin a-new to ſuffer all the Miſerys of this Life; which is only a continu'd Sickneſs that leads us to Death. Such is the greateſt Comfort that the Antients propos'd to Mankind:

VIRG. Æn. L. vj. ℣. 642, ℣. 721. *Pars in gramineis exercent membra paleſtris:*

——— *quæ lucis miſeris tam dira cupido?*

HOMER's Heroes are not Perſons of any Worth; and the Characters of his Gods are ſtill inferiour to theſe Heroes who fall ſo much ſhort of the Idea we have of Worthy Men. No-body wou'd

with

wish to have a Father so vicious as JUPITER; nor a Wife so unsupportable as JUNO: and far less, so infamous as VENUS. Who wou'd chuse such a boisterous Friend as MARS; or a Servant so thievish as MERCURY. These Gods seem to have been invented by the Enemy of Mankind, on purpose to authorize all sort of Wickedness, and to ridicule the Deity. This induc'd LONGINUS to say ‖ that HOMER made Gods of those Men that were at the Siege of *Troy*; and that on the contrary he made his Gods mere Men. He adds in the same Chapter, that * "the *Jewish* Lawgiver, "who was no mean Person, having a "just Notion of the Greatness and Power "of GOD, express't it admirably well "in the Beginning of his Laws, by these "Words; GOD said, Let Light be "made; and it was made: Let the "Earth be made, and it was made." §. ix.

10. It must be acknowledg'd that there are but few excellent Authors among the Antients: and that the Works of some Moderns are very fine. When we do not read the Antients with the Eagerness of

* Ταύτη καὶ ὁ τῶν Ἰουδαίων θεσμοθέτης, οὐχ' ὑπὸ τοχὼν ἀνὴρ, ἐπειδὴ τὴν τοῦ θείου δύναμιν καὶ τὴν ἀξίαν ἐγνώσεως καὶ ἐξηρίκειν, εὐθὺς ἐν τῇ ἀνοβολῇ χρώψας τῶν νόμων, "Εἶπεν "ὁ θεὸς, φησί· τί; γενέσθω φῶς, καὶ ἐγένετο· γενέσθω γῆ "καὶ ἐγένετο." LONG. §. 9.

of a Scholar; nor to inform our-selves of some particular Facts; our Taste confines us to a small Number of *Greek* and *Latin* Books. There are indeed but few of them excellent; tho' Learning was so long cultivated both by the *Greeks* and *Romans*: We cannot therefore wonder that our Age, which has just shook off an ignorant Unpoliteness, has produc'd but few *French* Books that one can often peruse with Pleasure. I cou'd easily mention several of the Antients, whom we are not very fond of; as ARISTOPHANES, PLAUTUS, SENECA the *Tragedian*, LUCAN, and OVID himself. I cou'd likewise name a great many modern Authors, whom we relish, and justly admire. But I'll name none; lest I shou'd offend their Modesty whom I might mention; and be unjust to others, by not naming them.

On the other hand we ought to consider what may be said in favour of the Antients. Now, besides their having furnisht our modern Authors with almost all the best Thoughts they have; we ought to set a Value even on those Parts of the Antient's Works that are not faultless. LONGINUS observes that * "a "Discourse

* Τὸ γὰρ ἐν παντὶ ἀκριβὲς, κινδυνῶν σμικρότητος — τὰ δὲ μεγάλα ἐπισφαλῆ δι' ἐκ τοῦ γίνεσθαι τὸ μεγεθος.
LONG. §. xxxiij.

" Discourse too much polish't and refin'd " is in danger of being mean." He adds that " the sublime Strain by its Lofty- " ness becomes slippery and dangerous."-- Again, he says * " tho' I have observ'd " several Faults in HOMER, and other " famous Authors; and tho' no-body is " more displeas'd with such Faults than " I am; yet after all, I think ---- that " they are but little Escapes which they " over-look't: For, having their Atten- " tion steadily fixt on what is truly Great, " they cou'd not regard little Things -- " † 'tis true what is faultless cannot be " blam'd: but that which is noble raises " our Admiration." This judicious Critick thought that it was in HOMER's Old-age that he sometimes *nodded* a-little, in the tedious Narrations of the ODYSSE: but he adds that ‡ after all, this Old-age is *the Old-age* of an HOMER. Indeed some careless Strokes of great Painters excel the most finish't Pieces of a common Artist. An ordinary Critick cannot relish

* Παρατεθειμενος δ' ὀυκ ὀλίγα καὶ αὐτὸς ἁμαρτήματα, καὶ Ομήρου καὶ τῶν ἄλλων ὅσοι μέγιστοι, καὶ ἥκιστα τοῖς πταίσμασιν ἀρεσκόμενος, ὅμως δὲ οὐχ ἁμαρτήματα μᾶλλον αὐτὰ ἐκούσια καλῶν, ἢ παροράματα δι' ἀμέλειαν, εἰκῆ που καὶ ὡς ὄτυχον, ὑπὸ μεγαλυφίας ἀνεπιστάτως παρενεχθέντα.

LONG. §. xxxiij.

† καὶ τὸ μὲν ἄπταιστον οὐ ψέγεται, τὸ μέγα δὲ καὶ θαυμάζεται.

Id. §. xxxvj.

‡ ἀλλὰ γῆρας διηγοῦμαι, γῆρας δ' ὅμως Ομήρου. §. ix.

reliſh what is Sublime: it does not affect him. He employs himſelf more agreeably about a miſplac'd Word, or a careleſs Expreſſion. He does not fully perceive the Beauty of the general Plan, and the Order and Strength that runs throughout a compleat Piece. I ſhou'd like as well to ſee him buſy'd about Orthography, Comma's, and Points of Interrogation. I pity the Author that falls into ſuch Hands:

VIRG. Ecl. j. ℣. 72. *Barbarus has Segetes* ———

The Critick who cenſures nobly is delighted with what is noble in the Work.

§. XXXV. He deſpiſes what LONGINUS calls *an exact and ſcrupulous Delicacy.* HORACE is of this Taſte.

De Ar. Poet. ℣. 351 ---

Verum ubi plura nitent in Carmine; non ego (paucis
Offendar maculis, quas aut incuria fudit,
Aut humana parum cavit natura ———

Beſides, the monſtrous Groſſneſs of Religion among the Antients, and their want of true moral Philoſophy till the Days of SOCRATES, tend, in one reſpect, to the Honour of the antient Writer. For, certainly HOMER was oblig'd to deſcribe his Gods juſt ſuch as Religion then repreſented them to the idolatrous World. He behov'd to deſcribe Men with thoſe Manners that prevail'd in *Greece*, and

the

the leſſer *Aſia*. To blame HOMER for copying Nature faithfully, is to find fault with M. MIGNARD, M. *de* TROYE, and M. RIGAUT for drawing exact Pictures. Ought MOMUS to be drawn like JUPITER; SILENUS, like APOLLO; ALECTO, like VENUS; or THERSITES, like ACHILLES? Muſt our preſent Court be painted with the Ruffs and Beards us'd in former Reigns? Since HOMER therefore was to paint according to Truth; ought we not to admire the Order, Proportion, Grace, Life, Action, and Sentiments that he has given to every thing he has drawn. The more monſtrous and ridiculous his Religion was, he is the more to be admir'd for having ennobled it with ſo many magnificent Images: The groſſer that the Manners of his Age were, the more ſurprizing it is to ſee that he has given ſo much lively Force to what is in it-ſelf ſo irregular, abſurd, and ſhocking. What wou'd he not have done, if he had had a SOCRATES to draw, or an ARISTIDES, a TIMOLEON, an AGIS, a CLEOMENES, a NUMA, a CAMILLUS, a BRUTUS, or an AURELIUS?

Some are diſguſted at the Frugality of the Manners which HOMER deſcribes. But beſides that he behov'd to repreſent this

this antient Simplicity as faithfully as he did the Groſſneſs of the *Pagan* Religion: I muſt add, that nothing can be more amiable than this antient Simplicity of Manners. Can they who improve their Reaſon, and love Virtue, compare that vain ruinous Luxury which is now the Corruption of our Manners, and a Reproach to the Nation, with the happy and elegant Simplicity that the Antients ſet before our Eyes? When I read VIRGIL, I wou'd wiſh I were with that old Man he deſcribes:

Georg. iv. ℣. 125--- *Namque ſub OEbaliæ memini me turribus altis,*
Qua niger humectat flaventia culta Galeſus,
Coryciam vidiſſe ſenem: cui pauca relicti
Jugera ruris erant; nec fertilis illa juvencis,
Nec pecori opportuna ſeges ———
℣. 132--- *Regum æquabat opes animis; ſeràque revertens*
Nocte domum dapibus menſas onerabat inemptis.
Primus vere roſam, atque autumno carpere poma;
Et cum triſtis hyems etiam nunc frigore ſaxa
Rumperet, & glacie curſus frænaret aquarum;
Ille comam mollis jam nunc tondebat Acanthi
Æſtatem increpitans ſeram, Zephyroſque morantes.

Has not HOMER given Beauty enough to *Calypſo*'s Iſle and the Gardens of *Alcinous*, without the Help of Marble, or Gilding? Are not the Employments of *Nauſicaa* more commendable than

than the Gaming and Intrigues of our Women now? Our Fore-fathers wou'd have bluſh't at them: and yet ſome dare deſpiſe HOMER for not having prophetically deſcrib'd thoſe monſtrous Manners, while as yet the World was ſo happy as to know nothing of them.

VIRGIL who had a full View of all the *Roman* Magnificence, has yet given a Beauty to King EVANDER's Poverty; and made it an Ornament to his Poem.

Talibus inter ſe dictis ad tecta ſubibant Æn. viij.
Pauperis Evandri: *paſſimque armenta videbant,* ℣. 359---
Romanoque foro, & lautis mugire Carinis.
Ut ventum ad ſedes, Hæc, inquit, limina victor
Alcides *ſubijt*; *hæc illum regia cepit.*
Aude hoſpes contemnere opes; *& te quoque dignum*
Finge Deo; *rebuſque veni non aſper egenis.*
Dixit, & anguſti ſubter faſtigia tecti
Ingentem Æneam duxit; *ſtratiſque locavit*
Effultum folijs, & pelle Libyſtidis urſæ.

The ſhameful Corruption of our Manners hinders us from raiſing our Views to admire the Sublimity of theſe Words, *Aude hoſpes contemnere opes* ——

TITIAN who excell'd in Country-pieces paints a verdant Valley, with a clear Stream running through it, ſteep Mountains, and diſtant Proſpects bounded by the Horizon. He never paints a fine

Parterre,

Parterre, with Fountains and Marble Basons. In like manner VIRGIL does not draw proud Senators busy'd in criminal Intrigues: he represents an innocent Labourer happy in his Country-Life

Georg. j. ℣. 106---

Deinde satis fluvium inducit, rivosque sequentes,
Et cum exustus ager morientibus æstuat herbis,
Ecce supercilio clivosi tramitis undam
Elicit: illa cadens raucum per lævia murmur
Saxa ciet, scatebrisque arentia temperat arva.

This Poet even venture's to compare a free, peaceful, Country Life with the troublesome Delights that People of great Fortunes enjoy; and he imagines nothing more happy than a moderate Condition; in which a Wise Man may be equally secure from envying the Prosperity of some; and sympathizing in the Miserys of others.

Georg. ij. ℣. 495---

Illum non populi fasces, non purpura regum
Flexit ——————
—————————— *neque ille*
Aut doluit miserans inopem, aut invidit habenti.
Quos rami fructus, quos ipsa volentia rura
Sponte tulere suâ, carpsit ——

HORACE fled from the Delights; and Magnificence of *Rome*, to enjoy himself in Solitude.

Car. L. iij. ℣. 9--- Od. 29.

Fastidiosam desere copiam, &
Molem propinquam nubibus arduis;

Omitte

Omitte mirari beata
Fumum, & opes, ſtrepitumque Romæ.
——— *mihi jam non regia* Roma, *Ep.* L. I.
Sed vacuum Tibur *placet, aut imbelle* Tarentum. *Ep.* vij. *v.* 44---

When Poets wou'd charm the Imagination of Men they lead them far from great Citys, and make them forget the Luxury of the Age: they carry them back to the Golden-Age: they repreſent Shepherds dancing on the flowry Graſs, under the Shade of ſome Grove, in a delightful Seaſon; rather than turbulent Courts, and Great Men, who are unhappy by their very Grandure.

* *Sweet Solitude th' Abode of Innocence!*
Where far from all the Objects of vain Pomp,
My Eaſe begins, and reſtleſs Trouble ends;
Valleys, Rocks, Rivers, pleaſing lonely Shades;
If ye were Witneſſes of my Diſquiet,
Henceforth obſerve my calm intire Content.

Nothing ſo plainly ſhews the corrupted Manners of a Nation as this diſdainful Luxury that deſpiſes the frugal Simplicity of the Antients. It was this Cor-

Y ruption

* Agreables deſerts, ſejour de l' innocence,
Où loin des vains objets de la Magnificence
Commence mon repos, & finit mon tourment,
Vallons, fleuves, rochers, aimable ſolitude,
Si vous fûtes temoins de mon inquietude,
Soyez-le deſormais de mon contentment.

ruption that overthrew *Rome*. * " They " began (says SALLUST) to intrigue; " to carouſe; to grow fond of Imagery, " Paintings, carv'd Veſſels ---- Wealth " began to be reckon'd honourable ---- " Virtue to languiſh; and Poverty to be " thought a Reproach ---- Houſes and " Country-Seats were built like Towns-- " Mountains were levell'd by private " Perſons --- who ſeem'd to me to ſport " away their Riches --- The Earth and " Seas were ranſack't for Delicacys ---" The poor *Ithaca* of ULYSSES *pleaſes* me far more than a City ſhining with ſuch extravagant Magnificence. Happy were Mankind if they cou'd be ſatisfy'd with ſuch Pleaſures as may be enjoy'd without Guilt or Ruin. 'Tis not the noble Simplicity of the Antients that ought to be corrected; but our *Folly and pernicious* Vanity.

I cannot believe what ſome Learn'd Men have imagin'd; who tell us that HOMER has interwoven in his Poems, the moſt refin'd Politicks, the pureſt Morality,

* Inſuevit amare, potare, ſigna, tabulas pictas, vaſa cœlata mirari — Divitiæ honori eſſe cœperunt — hebeſcere Virtus; Pauperras probro haberi — Domos atque Villas — in Urbium modum exædificatas — a privatis compluribus ſubverſos montes — eſſe; quibus mihi lndibrio videntur fuiſſe divitiæ — Veſcendi causi terra marique omnia exquirere —

SAL. *Bell. Cati.*

rality, and the ſublimeſt Notions of Theology. I cannot indeed diſcover theſe Wonders in that Poet's Works: but I perceive the uſeful Inſtruction he deſign'd to give the *Greeks* whom he wiſht to ſee always *united*; and thereby more powerful than the *Aſiaticks*. He ſhew'd them that ACHILLES's Reſentment againſt AGAMEMNON brought greater Misfortunes on *Greece*, than the *Trojan* Arms.

Quicquid delirant reges, plectuntur Achivi,
Seditione, dolis ——— HOR. *Ep.* L. I. Ep. ij. ℣. 14.

In vain did the Platoniſts of the lower Empire (who impos'd on JULIAN,) fancy that there are Allegorys and deep Myſterys in the Storys of the Deitys that HOMER deſcribes. Theſe Myſterys are Chimerical. It appears from the Holy Scripture; from the Fathers who confuted the heathen Idolatry; and from the plaineſt Evidence of Fact, that the Religion of the Antients was monſtrous and extravagant. But HOMER did not frame it: he found it eſtabliſh't; and cou'd not alter it. He has adorn'd it: he has conceal'd much Art in his Work: He has rang'd all the Parts of it in ſuch an Order as continually raiſes the Reader's Curioſity. He has painted every thing with Simplicity, Beauty, Force,

Majeſty, and Paſſion. What can we deſire more?

'Tis natural for the Moderns who excel in Elegance, and ingenious Turns to fancy that they have ſurpaſs'd the Antients; whoſe chief Excellence is a natural Simplicity. But I muſt beg leave here to propoſe a ſort of Apologue. The Inventers of the *Gothick* kind of Architecture (which is ſaid to have come from the *Arabians*,) fancy'd no doubt that they had out-done the *Greek* Architects. A *Grecian* Structure has nothing in it that is merely ornamental. The Parts that are neceſſary to ſupport, or to cover it, as the Pillars, and the Corniſh, become Ornaments only by their beautiful Proportion. Every thing is ſimple, exact, and uſeful. We ſee nothing in it either bold, or fanciful, that can impoſe on the Sight. The Proportions are ſo juſt, that nothing ſeems very noble, tho' the whole really be ſo. Every thing is deſign'd to ſatisfy true Reaſon. On the contrary the *Gothick* Architect, upon very ſlender Pillars, raiſes up a vaſt Roof into the Clouds. One wou'd fancy it were going to tumble, tho' it ſtands many Ages. 'Tis all full of Windows, Roſes, and little Knacks. The Stones ſeem to be pinck't, and cut-out like Paper-baubles. Every thing looks gay and light;

light; as it were hanging in the Air. Was it not natural now for the first *Gothick* Architects to imagin that by their vain Refinements they had out-done the *Greek* Simplicity? Now only change the Names; and put *Poets* and *Orators* instead of *Architects*: LUCAN must naturally fancy he was a greater Poet than VIRGIL. SENECA the *Tragedian* must imagin he was brighter than SOPHOCLES. TASSO perhaps hop'd he shou'd out-strip VIRGIL and HOMER. If these Authors thought so, they were much deceiv'd. And the most excellent modern Authors shou'd beware of the like Mistake.

While I speak thus freely, I wou'd not be thought to determin this Point. I only advise those who adorn the present Age not to despise the antient Writers who have been so long admir'd. I do not extol the Antients as Models without any Defect. I wou'd not even discourage anyone from hoping to surpass them. On the contrary, I wish I cou'd see the Moderns excel by studying those very Antients whom they shall overcome. But I shou'd think I exceeded the Bounds prescrib'd me, if I pretended to adjudge the Prize to either of the contending Partys:

Non nostrûm inter vos tantas componere lites:
Et vitulâ tu dignus, & hic ——— VIRG. *Ecl.* iij. *v.* 108---

You preſs't me, Sir, to declare my Thoughts: and I have not ſo much conſulted my Ability, as my Zeal for the ACADEMY. Perhaps I have gone too far; but I deſign'd not to ſay a Word that ſhou'd make me ſeem partial. 'Tis time for me to conclude.

Hor. Car. L. iv. Od. xv. ℣. 1---

Phœbus *volentem prælia me loqui,*
Victas & urbes, increpuit lyra,
Ne parva Tyrrhenum per æquor
Vela darem ———

I ſhall always remain with a ſincere and high Eſteem,

Sir, &c.

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